

**ASPECTS OF THE KOREAN TRADITIONAL VOCAL GENRE,
KAGOK:
FEMALE *KAGOK* AND THE CALL FOR A NEW INTEGRATIVE
KAGOK NOTATION**

PART ONE (OF THREE PARTS)

A thesis
submitted in fulfillment
of the requirements for the Degree
of
Doctor of Philosophy in Music
in the
University of Canterbury

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University of Canterbury

2007

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ABSTRACT

Aspects of the Korean traditional vocal genre, ‘*kagok*’: female *kagok* and the call for a New Integrative *Kagok* Notation.

Kagok is a genre of highly refined, traditional, Korean, vocal music, which is now endangered and marginalized in contemporary Korean culture. Female *kagok* signers (*kisaeng*) have also been ignored in Korean music society. The aim of this study is to preserve and revitalize *kagok*, in order to conserve its true nature in a contemporary context, and for the future. This thesis is twofold. The first part shows how the aesthetics of the Chosŏn dynasty are fundamental to *kagok*’s history, and female *kagok* singers’ education. Furthermore, existing *kagok* scores, written in traditional *chŏngganbo* notation or in Western staff notation, are examined in this part, and they reveal the need for the creation of a new *kagok* notation. The second part of the thesis concerns the creation and testing of the New Integrative *Kagok* Notation (NIKN), which combines the essentials of *chŏngganbo* and Western staff notation, and provides a more effective vehicle for the transmission, transcription and recording of this art form, particularly for inexperienced, contemporary students.

Acknowledgements

During my Ph.D study I was supported by many different grants, most notably a University of Canterbury Doctoral Scholarship, an ASIA 2000 Foundation grant to carry out fieldwork in Korea, a Prize given by the National Center for Korean Traditional Performing Arts, one of six presenter's travel grants of the International Conference on Korean Musicology in Commemoration of the 60th Anniversary of National Independence, and University of Canterbury School of Music funds for conference travel. I am most grateful for these. I have also been stimulated by generations of students and by teachers, and encouraged by my family, who participated in all stages of the research.

I would firstly, and especially, like to thank Cho Soon-ja, with whom I spent many valuable hours learning to sing *kagok* and absorbing knowledge about it. She offered me invaluable resources and advice for both my scholarly and creative work, and so promptly replied to my many requests for information. I was very privileged to meet and interview Kim Chŏng-ja, Muk Kye-wŏl, Kwŏn Il-ji, Kim Ch'ŏn-hŭng, Yi Yang-gyo and Kim Ho-sŏng. I thank them for sharing their long and valuable careers with me. I would also like to thank other *kagok* musicians who helped me in this study by performing for me: Choe Su-ok, Kim Yŏng-gi, and Lee Jun-a.

I would like to thank my supervisor, Elaine Dobson, who read drafts of this dissertation and made invaluable suggestions. She also showed me how to make my English prose clearer. Elaine Dobson, Park Mi-kyung, Chun Inpyong and Song Bang-song and one anonymous reviewers also offered insightful criticism.

The delight of this research has been sharing it and views, with colleagues. I am most grateful to the students of the School of Music at the University of Canterbury and the Korean National University of Education for their willingness to participate in the testing of the effectiveness of the various notations.

This dissertation has grown out of years of research, thought and conversation with friends and my family. Both my friends Chu Chi-ung my computer programmer and Terence who has always, cheerfully encouraged me.

To my family, especially my husband Jason, my children Susie and James, my mother and my father I give you my warmest thanks for always being there for me and encouraging me.

Note on Orthography

This study follows the rules of the McCune-Reischauer system of Romanization of the Korean language. This system is described as follows.

McCune-Reischauer Romanization System for Korean Language¹

Vowels	Roman	Consonant	Initial	Medial	Final
ㅏ	a	ㄱ	k	k, g (between vowels and after m, n, ng,l), ng (before m, n, l)	k
ㅑ	ya	ㄴ	n	n, l (when preceded or followed by l)	n
ㅓ	o	ㄷ	t	t, d (between vowels and after m, n, ng)	t
ㅕ	yŏ	ㄹ	n	r (between vowels), l (before all other consonants and after n, l), n (after other consonants)	l
ㅗ	o	ㅁ	m	m	m
ㅛ	yo	ㅂ	p	b (between vowels and after m, n, ng, l), m (before m, n, l), p (before and after all other consonants)	p
ㅜ	u	ㅅ	s, sh (before wi)	s, sh (before wi),	t

¹ n.a. "McCune-Reischauer system of Romanization of the Korean language."
http://www.library.ucla.edu/eastasian/korean_table/krntable.htm access. 23 July 2006.

				n (before m, n, l)	
ㅠ	yu	ㅇ	Not romanized	Not romanized, ng (as syllabic final)	ng
ㅡ	ü	ㅈ	ch	j (between vowels, and after m, n, ng) ch (after all other consnants)	t
ㅣ	i	ㅊ	ch`	ch`	
ㅍ	ae	ㅋ	k`	k`	
ㅍ	yae	ㅌ	t`	t`	
ㅍ	e	ㅍ	p`	p`	
ㅍ	ye	ㅎ	h	h	
ㅍ	oe	ㅍ	kk	kk	kk
ㅍ	wi	ㅌ	tt	tt	
ㅍ	üi	ㅍ	pp	pp	
ㅍ	wa	ㅍ	ss	ss	
ㅍ	wae	ㅍ	tch	tch	
ㅍ	wö				
ㅍ	we				

In Korea, it is stipulated that the ‘new’ romanization system, which was introduced by the Korean government in 2001, must be adopted in all publications. However, most scholars of Korean Studies, regardless of discipline, refuse to use this system and are still using the McCune-Reischauer system. It was also decided, at the Fourth Conference of Korean Studies Association of Australasia, by Korean studies librarians, to keep the McCune-Reischauer system.² Therefore, in this thesis the McCune-Reischauer system is adhered to.

² The Fourth Conference of the Korean Studies Association of Australasia, Auckland University, Auckland, New Zealand. July. 2005.

Using the McCune-Reischauer system, Korean names are presented with the family name first. Korean given names are usually made up of two syllables, presented with hyphenation between the two, and the first syllable is given with a capital letter and the second syllable in lower case. Names of Korean scholars are not always written in McCune-Reischauer system. Some people prefer their names to be written according to how they are spelt, because this is a more effective way of sourcing their works e.g., in a library. Consequently, through out this thesis the following people will not have their names written according to the McCune-Reischauer system: Chae Hyun-kyung, Chun Inpyong, Cho Soon-ja, Hwang Byung-ki, Lee Hye-ku, Lee Jun-a, Park Mi-kyung and Song Bang-song.

For Chinese terms, the Pinyin Romanization system is used in this study. The Korean script is not used except in the glossary for reference.

The Chinese script for Korean words has not been used except for the words *kagok*, *yeak sasang* and *Mannyŏn changhwanjigok* in the first chapter, because the origin of these words is discussed at that point.

Introduction

Kagok is a highly regarded vocal genre of Korean traditional music. Its performance has been enjoyed for over four hundred years in Korea and it is still performed today. However, it is endangered and marginalized in contemporary Korean music culture and it has not been fully introduced to the English-speaking world, except through Coralie Rockwell's research, which contains many inaccuracies and omissions.¹ Although research into *kagok* exists in the Korean language, it is largely historical and emphasises male *kagok* while ignoring the female *kagok* singers (*kisaeng*). *Kisaeng* was the only female group who were allowed to be involved in musical and artistic pursuits during the Chosŏn dynasty (1392-1910).

Until Ha Kyu-il created his mensural notation, known as *chŏngganbo*, for *kagok* singers in the early twentieth century, *kagok* was taught by rote. *Chŏngganbo* notation is still used today but it is unfamiliar and has many disadvantages for Koreans and non-Koreans alike. As a consequence, it is very common for musicologists to transcribe Korean traditional music, including *kagok*, into Western staff notation, but this, too, has disadvantages. These transcriptions give a distorted view of Korean music and especially the aesthetics of *kagok*.

¹ Rockwell, Coralie. *KAGOK: a Traditional Korean Vocal Form*. Providence: Asian Music Publications. Brown University. 1972.

In order to address these shortcomings and to preserve the true nature of *kagok* in a contemporary context, and for the future, this thesis aims to show how the aesthetics of the Chosŏn dynasty are fundamental to *kagok*, and to create a new *kagok* notation which combines the essentials of the two different notations: *chŏngganbo* and Western staff notation.

1. Defining *kagok*.

In contemporary Korea, there are two quite different types of vocal genres and both have the same Sino-Korean name of *kagok* (歌曲). The first *kagok* genre is a type of traditional song cycle accompanied by a chamber ensemble, in which the poems (*sijo*), are related melodically but not textually.² This *kagok* used to be called *Mannyŏn changhwanjigok* (萬年長歡之曲) which can be translated ‘Songs of ten-thousand-years of joy.’ *Kagok* was sung by *kisaeng* and the male literati (*sŏnbi*) at private parties (*p’ungnyubang*) in the Chosŏn dynasty (1340-1910). During the parties, literati composed poems (*sijo*) on *kagok*’s texts. They sometimes sang them, otherwise, professional *kagok* singers (*kagaek*) and professional male musical instrumentalists (*yulgaek*) were invited and gave performances.

2 Lee Byong-won. “Korea.” *The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie. London: Macmillan, 1980. Vol. 10. 203.

The second *kagok* genre encompasses songs written since *Pongsŏnhwa* (*Balsam Flower*, 1919).³ Most Koreans recognize these latter, diatonic style songs as *kagok*. Robert Provine describes these songs as follows.

The first work of this genre [Western style lyric song] is thought to be *Pongsonhwa* ('*Balsam Flower*') by Hong Nanp'a (1900-40), and many hundreds of such songs have been written since then, becoming a staple of radio and television. The style of this lyric *kagok* is entirely Western, employing orchestra and a purely diatonic, conservative harmony, combined with Korean words; many Koreans feel, however, that *kagok* expresses deeply Korean sentiments and that this is a very Korean form of music.⁴

2. The Current Status of *Kagok*

Western style, diatonic *kagok*, is a popular Korean vocal form while traditional *kagok* songs are currently disappearing from Korean culture, to the extent that they are now preserved as one of Korea's national treasures. Even the opportunity to learn traditional *kagok* is very limited, although other traditional folk genres and instrumental music have become popularized.

3 Howard, Keith. "Minyo in Korea: Songs of the People and Songs for the People." *Asian Music* 30.2 (1999) : 9.

4 Provine, Robert. "Korea." *The New Grove Dictionary of Music and Musicians*. Eds., Stanley Sadie and John Tyrrell. 2nd ed. London: Macmillan, 2001. Vol. 13. 814.

A good example occurred when the author visited the *kagok* classes at the Seoul Traditional Arts High School in Seoul, Korea. Most *kagok* students had not learnt *kagok* before, but they had already learnt Korean operatic form (*p'ansori*) or other traditional instruments, especially a twelve string zither (*kayagŭm*). The main reason for choosing *kagok* as their major, was that *kagok* was not such a competitive genre for entry into universities, although the maximum number of new *kagok* students is one or two a year in any university which offers traditional music. Consequently, *kagok* courses are also marginalized at tertiary level. Hence, in Korea, there are only two full-time *kagok* lecturers (one of them is Kim Kyŏng-bae, the male Human Cultural Property of *Kagok*), among over one hundred, full time lecturers in the Korean traditional music departments at universities in Korea. Coralie Rockwell as early as 1974, described the vulnerability of *kagok*.

Unfortunately, as I have already shown, it is becoming more difficult every decade in Korea to find traditional performers and teachers of the highest calibre. With the death of the famous *kagok* singer and compiler of *sijo* and *kagok* notation books, Mr. Yi Chu-hwan [Lee Chu-hwan], a great gap has occurred both in the study and performance of the *kagok* repertoire. . . . Although the Music College of Seoul National University includes *kagok* in its curriculum, it is only studied for four hours each week (two hours for vocal instruction and two hours for instrumental ensemble) in the final year of the undergraduate degree course. There is no

provision for *kagok*, *sijo*, *kasa*, or *kayagŭm-pyŏngch'ang* or *p'ansori* to be studied as a major subject for the degree.⁵

The above shows how the global industrial culture has produced major changes in the world of music through the introduction of Western music and musical thought since the nineteenth century. From the perspective of the traditional classical performing arts, the decline of *kagok* has been the result of Westernization and modernization of society and culture.

3. The Current State of Research into *Kagok*

Despite diminishing *kagok* performances, *kagok* is a popular research subject among Korean musical society. It is not hard to find articles about *kagok* in Korean music journals. The main reason is that *kagok* more than any other musical genre in Korea, is found in many historical sources including manuscripts and anthologies.

However, the author addresses two main problems in the current research on *kagok*:

- a) Narrow research topics focusing on an historical approach using old manuscripts.
- b) Unreadable transcriptions of *kagok* into Western staff notation.

5 Rockwell, Coralie. "Trends and Developments in Korean Traditional Music Today." *Korea Journal* Vol. 14.3. 1974. Re: *Traditional Korean Music*. Ed. The Korean National Commission for UNESCO. Seoul: Sisanyŏngŏsa, 1983. 113.

a) Narrow research topics focusing on an historical approach using old manuscripts.

Keith Howard pointed out the current research trends in Korean traditional music:

“In the West, and following Thomas Kuhn, history is little more than an interpretation of the past for the present. Koreans, in contrast, and in so far as I as an outsider can see, feel intimately connected to their ancestors. Reflecting this, the dominant approach to musical scholarship emphasizes a historical and literary tradition.”⁶ *Kagok* is typical of this trend. A great deal of writing on *kagok* by Koreans, written in Korean language, has been about historical aspects of *kagok* such as the interpretation and comparison of old manuscripts and interrelationship between pieces. These trends have been analyzed by Park Hyŏn-ji: “In my research approximately one hundred-thirty works have studied *kagok* research Approximately seventy percent of theses on *kagok* consist of analysis of old manuscripts of the accompanying instrument, *kŏmun’go* related to *kagok*’s history. The other thirty percent are related to categorizing vocal techniques and professional *kagok* singers (*kagaek*).”⁷ Only three articles are found about a case study of *kagok* for beginners.⁸

6 Howard, Keith. “Lee Hye-ku and the Development of Korean musicology.” *Acta Koreana* 5.1 (2002b) : 76.

7 Park Hyŏn-ji. “The Criticism of the *Kagok* Research.” *Ŭmak Munhwa Mandŭlgi* 4. (1998) : 13-20.

8 Yi Chŏng-hŭi. “*Chŏnt’ong Kagokŭi Kach’ang Chido* Kwanhan Yŏn’gu.” [Research of *kagok*’s teaching method for beginners]. *Han’gukŭmaksa hakpo* 10 (1993) : 205-228.

-----, “*Kungmin Hakkyo Esŏŭi Chŏnt’ong Kagok Kach’ang Chido*” [Case study of *kagok* teaching in primary

This kind of historical research does not directly help to encourage Koreans to enjoy *kagok*. Korean ethnomusicologist, Park Mi-kyung has criticized the current trends of *kagok* research and also insists on more practical ways of researching *kagok*: “Do not interpret *kagok* any more with complicated and unreadable Western transcriptions from the old manuscripts. It does not reflect *sikimsae* and ornamentation, properly, which are considered the most characteristic aspects of Korean traditional music. . . The current research is not helpful for revitalizing *kagok* today. In order to popularize *kagok* today, contextual studies, more practical research and creative research methodologies are urgently demanded.”⁹

It is extremely difficult to find articles about the creation of new teaching methods for *kagok*, new systems of *kagok* notation or previous or present day *kagok* singing styles. It is, therefore, an unavoidable and essential task that research topics and methods in *kagok* studies should be extended to include more practical and productive ways of preserving and revitalizing *kagok*.

b) Unreadable transcriptions of *kagok* into Western staff notation.

school]. *Kugakkwa kyoyuk* 13 (1994) : 46-57.

Sŏ Chŏng-min. “*Kagok Kach’angŭi Chido*” [Curriculum for *kagok* class]. *Han’guk Chŏnt’ong ūmakhak* 4 (2003) : 119-134.

9 Park Mi-kyung. “*Kagok: Hyŏndae Norae changrŭrosŏ Chaeinsikŭl Wihan Siron*” [The opinions on popularization of *kagok* as a today’s song]. *Han’guk ūmaksa hakpo* 22 (1999b) : 19-42.

Many Korean traditional music scholars transcribed *kagok*, from that written in *chǒngganbo* notation, into Western staff notation in order to explain *kagok* to Koreans and foreigners alike. However, most *kagok* staff notation did not reflect *kagok* sound properly. For example, Robert Provine pointed out: “the Korean teacher and student are able to ignore many presumptions inherent in the Western use of staff notation, and the notation can be an effective means of teaching and learning. The problem arises when a Westerner tries, via notation, to understand something about Korean music, or vice versa, since the sets of presumptions come into conflict.”¹⁰

The problem of using Western staff notation for *kagok* affects not only a Westerner but also today’s Korean students who were taught music in the modern musical curriculum. When Korean students try to learn *kagok* with either *chǒngganbo* notation or Western staff notation, both notations appear difficult to read and are non-effective. This notational problem exacerbates *kagok*’s vulnerable situation today.

4. Structure

There are three parts to this thesis. Part I (Chapters 1 - 4) shows how the aesthetics of the Chosŏn dynasty are fundamental to *kagok*’s history, and female *kagok*

¹⁰ Provine, Robert. “A Few Thoughts on Western Music Notation in Korea.” *Festschrift of Professor Kim Chǒng-ja at Seoul National University*. Seoul: Minsokwŏn, 2002. 937.

singers' education. Furthermore, existing *kagok* scores, written in traditional *chǒngganbo* notation or in Western staff notation, are examined in this part, and they reveal the need for the creation of a new *kagok* notation. Part II (Chapters 5 - 7) of the thesis concerns the creation and testing of the New Integrative *Kagok* Notation (NIKN), which combines the essentials of *chǒngganbo* and Western staff notation, and provides a more effective vehicle for the transmission, transcription and recording of this art form, particularly for inexperienced, contemporary students.

Part III is the final result of the NIKN presented as a score of the first suite (*han pat'ang*) and is intended for practical use.

In order to describe this long-lasting vocal form, associated with its social and cultural context, a chronological approach is necessary and three areas are defined a) *Kagok* as tradition, b) *Kagok* as a contemporary vocal form and c) *Kagok* as a future legacy. Part I encompasses a) and most of b). Part II is concerned mainly with c) because of its relevance to the creation of a new notation.

a) *Kagok* as tradition

One questions why many scholars value *kagok* so much, why *kagok* song was created in certain structures, timbres, and style, why *kagok* performances have a

particular order and manner and why *kagok* singers sing about themes of longing and sadness. These questions arise when *kagok* is analyzed in the social context of the Chosŏn dynasty. An analysis of *kagok* sound itself does not reveal the answers clearly.

Chapter 1 answers the above questions by revealing *kagok*'s aesthetics and values, its inherent musical form and its relationship to the ideology of the Chosŏn dynasty. Chapter 2 focuses on *kagok* as the expression of the singer's thought and belief. It reveals who sang *kagok*, why *kagok* was sung and when it was created. Here, it is necessary to introduce female *kagok* singers, composers and audiences. There is limited research on *kisaeng*, so a *kisaeng*'s life and social system will be also illustrated. In addition, the history of female *kagok* will be examined through a study of interdisciplinary works musical resources and Korean, traditional, literature scholars' work.

b) *Kagok* as a contemporary vocal form

While the first two chapters (chapter 1 and 2) illustrate the Chosŏn dynasty's society and culture of *kagok*, the following three chapters, describe *kagok* as a contemporary vocal genre and a rapidly changing one. These chapters examine why *kagok* today is performed in different ways from the past, why *kagok* is marginalized

from contemporary Korean society and why *kagok* is taught and translated in certain ways.

Chapter 3 explains *kagok*'s unique traditional teaching styles, mainly within *kisaeng* schools and in an oral and aural tradition. In addition the situation of the contemporary *kagok* education system is observed and problems that have arisen in *kagok* education are seen to reflect the need to create the new notational system. Chapter 4 is focused on *kagok*'s unique teaching method, hand gestures (*sondongjak*), which is disappearing in *kagok* classes today. Revealing the value of these unique hand signs will help prevent them from disappearing.

In part II, chapter 5 aims to show the extent to which *kagok* is distorted in Western staff notation that is commonly used in teaching, analysis and composition. In order to do this, six *kagok* transcriptions in Western staff notation will be assessed in terms of notational mistakes and the degree to which the notation reflects the true *kagok* sound.

c) *Kagok* as a future legacy

In order to make *kagok* a future legacy two principle questions arise: “which is the more effective method of learning *kagok*?” “How effectively *kagok* will be taught?” The answers to these questions resulted in the creation of the NIKN (New Integrative

Kagok Notation) by the author. Chapter 6 aims, firstly, to recognize the degree to which the traditional notation, *chǒngganbo*, is understood in classes today and secondly, to examine the merits and demerits of *chǒngganbo* notation. Thirdly, the process of the NIKN's creation, from the first draft to the final draft, is presented. In the final chapter, the NIKN's case studies are described, showing their effectiveness for teaching today's students.

5. Methodology

In recent years, one of the new trends of ethnomusicology is the study of change, by revisiting or following up field work and creating a record of change. For example, Helen Rees' *Echoes of History: Naxi Music in Modern China* (2000), Brita R. Neimark's *Balinese discourses on music and modernization* (2003) and Anthony Seeger's *Why Suyá Sing* (2004) illustrate this.¹¹ This trend has influenced Korean traditional music research: *Samulnori* by Keith Howard (1998) and Nathan Hesselink

¹¹ Rees, Helen. *Echoes of History: Naxi Music in Modern China*. New York: Oxford University Press, 2000.

Neimark, Brita R. *Balinese Discourses on Music and Modernization: Current Research in Ethnomusicology Outstanding Dissertations* Vol. 5. New York: Routledge, 2003.

Seeger, Anthony. *Why Suyá Sing: A Musical Anthropology of an Amazonian People*. Urbana: University of Illinois Press, 2004.

(2002), *Hanyang Kut* (Korean Shaman Ritual Music from Seoul) by Maria Seo (2002) and *Ssikim Kut* (Chölla Province Shaman Ritual Music) by Park Mi-kyung (2004).¹²

In this thesis the changes which have taken place in *kagok* will be described according to the author's personal interactive process of *kagok* making, including fieldwork undertaken in 2001 and 2005. There have been considerable changes to *kagok* during the ten years since the author first learnt *kagok* (1996) to the creation of the NIKN (2006). The changes occurred not only to *kagok* music itself but also to the social circumstances surrounding it. These changes will be analyzed according to John Blacking's premise "it is a discipline that holds out hope for a deeper understanding of all music. If some music can be analyzed and understood as tonal expressions of human experience in the context of different kinds of social and cultural organization, I see no reason why all music should not be analyzed in the same way."¹³ Because there has been considerable emphasis on the historical aspect of *kagok* and comparative research

12 Howard, Keith. "Performers, Teachers, and Scholars: Notation Systems for Korean Melody and Rhythm."

Han'guk ūmaksa hakpo 20 (1998b) : 593-629.

Hesselink, N. "Samul nori as Traditional Preservation and Innovation in a South Korean Contemporary Percussion Genre." *Ethnomusicology* 48. 3 (2004 b) : 405-444.

Seo, Maria K. *Hanyang Kut (Korean Shaman Ritual Music from Seoul) Current Research In Ethnomusicology Outstanding Dissertations*. Vol. 8. New York: Routledge, 2002.

Park Mi-kyung. "Improvisation in the Music of Korean Shamans: A case of degeneration based on examples from Chindo Island." *Yearbook for Traditional Music* (2004) : 65-89.

13 Blacking, John. *How Musical Is Man?* Seattle: University of Washington Press, 1976. 31.

between old manuscripts, this thesis will concentrate on *kagok* in the twentieth and twenty-first centuries.

This ethnographical approach to *kagok* requires more practical and experimental research than a theoretical, historical or scientific one. It also follows the new perspective of ethnomusicology; “The shift in ethnomusicological method from a modern-era science paradigm toward more experimental forms of fieldwork is in part a response to changing world orders that challenge the superiority of Western world-views.”¹⁴

To understand the reality of *kagok*’s status in Korea today, and *kisaeng*, the four most renowned *kagok* singers were asked to participate in this study and five Korean scholars were interviewed. To collect tangible information about *kisaeng*, considerable time was spent by visiting museums, libraries and research foundations. The outcome was not very satisfactory because of the paucity of material on them. Then a Korean folklorist, Yi Po-hyŏng, introduced two old ladies, reputed to be *kisaeng*, to the author, for this study. The *kisaeng* denied being such and recommended that the author visit further people, who in turn introduced more contacts. The outcome of these interviews

14 Barz, F. Gregory and Timothy J. Cooley, Eds. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. New York: Oxford University Press, 1997. 11.

was much more productive.¹⁵ It is obvious that observation and recording of *kagok* classes and interviewing many different levels of *kagok* students are keys to examining the difficult aspects of *kagok* learning. Therefore, all levels of *kagok* lessons, at a high school of traditional music and universities, were observed and sixty-one students were surveyed. Also sixty students in New Zealand and Korea were involved in five different classes for testing the efficiency of the NIKN. In order to get the more accurate result of the efficiency of the NIKN, the NIKN should be tested as many times as possible. The author believes that the musical backgrounds of New Zealand students and Korean students are similar to each other. Both of them are all Westernized and have not had the chance to sing songs with *chǒngganbo* notation. During these tests, pedagogical method, constant self-assessment and feedback were required, both at the time of the classes and in each test session.

6. Sources

a) Primary Resources

There are four different types of primary resource material used: audio materials, video materials, manuscripts and published scores, which were collected during the

¹⁵ As is the expected tradition in Korea, the author always had to prepare a small gift (because I had come from New Zealand this was a New Zealand calendar or a bottle of honey) for an interviewee for their information.

author's fieldwork in 1996, 2001 and 2005.¹⁶ Among these the most valuable resources are twenty audio tapes of the author's *kagok* lessons with Cho Soon-ja, which reflect not only Cho's forty years experience of *kagok* but also contain the discourse among Park Mi-kyung, Cho Soon-ja and the author. The video records of four different *kagok* singers (Cho Soon-ja, Kim Yŏng-gi, Choe Su-ok and Lee Jun-a) singing with hand signs, are extremely valuable evidence of how *kagok* was transmitted in different ways. These singers learnt *kagok* from three different teachers and provide a good comparison of singing style.

To research female *kagok* singers, 'kisaeng' and traditional *kagok* education, interviews with *kagok* singers, and people related to Korean traditional music were essential. The demography (Korean name and sex/age in 2001/ and their title) of these people follows:

1. Cho Soon-ja (f / 57 / the Human Cultural Property of *Kagok*)
2. Ch'oe Su-ok (f / 57 / *Kagok* lecturer at Seoul National University)
3. Kim Ch'ŏn-hŭng (m / 92 / the oldest traditional musician and dancer as the Human Cultural Property of *Chŏngjaemu* [classical court dance])
4. Kim Chŏng-ja (f / 58 / Professor of Seoul National University)
5. Kim Yŏng-gi (f / 43 / the Human Cultural Property of *Kagok*)
6. Lee Jun-a (f / 38 / Principal female singer in the National Centre for Korean Traditional Performing Arts)
7. Yi Yang-gyo (m / 74 / the Human Cultural Property of *Kasa*)
8. Yi Tong-gyu (m / 57 / Principal male singer in the National Centre for Korean

¹⁶ See the Appendix 1, 449.

Traditional Performing Arts)

9. Muk Kye-wŏl (f / 82 / Human Cultural Property of Folk Song of Kyŏnggi province)

Needless to say, Cho Soon-ja's *kagok* experiences, while learning from Yi Chu-hwan, Hong Wŏn-gi (1910-1992) and Yi Nan-hyang (1913-1986), were very informative. Similarly Kim Chŏng-ja's *kagok* experiences, while learning from Kim Wŏl-ha and Kim Chin-hyang (1917-1993), and Kim Yŏng-gi's experience while learning from Kim Wŏl-ha, were focused on in their interviews, in order to describe the traditional ways of *kagok* teaching.

The extant, available *kagok* manuscripts for singing can be divided into two different types: a) manuscripts in *chŏngganbo* and b) transcriptions into Western staff notation. All *kagok* scores in *chŏngganbo* are edited from Ha Kyu-il's manuscripts. On the cover of the scores a small-size, Chinese character, ‘編’, or a Korean character, ‘엮음’, denotes an ‘edited book.’ As editors, professional *kagok* singers easily published their own *kagok* scores in their hand writing. Yi Chu-hwan (1959), Kim Ki-su (1980), Hong Wŏn-gi (1981), Kim Chŏng-ja and Ch’oe Su-ok (1993), and Cho Soon-ja (2004) published edited, *kagok* scores. The difference and similarities between the notations in these scores will be examined in the Chapter 3.

The translated *kagok* songs in Western staff notation were published by Chang Sa-hun for the first time in the 1930s, and Kim Ki-su's contributions in transcription are considerable, such as *Eighty-eight Female Kagok Pieces* (*Yŏch'angkagok yŏdŭnyŏdŏllip*) and *Korean Music: Kagok* (*Han'guk Ŭmak: Kagok*).¹⁷ In addition, Kim Ki-su published a *kagok* work book, *Taemaru 108 '66* (*Kim Ki-su's 108 and 66 Short Songs*)¹⁸ that was designed for beginners to adjust to the *chŏngganbo* system. Regardless of whether the score is in *chŏngganbo* or staff notation, these collections show why it is essential for a new notation to be created in this study. *Chŏngganbo* and staff notation are not effective for today's students. Chapter 6 and 7 show the creation and testing of the new notation which addresses these problems.

b) Secondary Resources

Howard's significant number of publications on ethnographic works and Korean music are valuable resources for this study.¹⁹ His excellent scholarship and deeper insight on Korean music guided the author to explore methodologies and principles of Korean music. The two volumes of his recent publication, *Preserving*

¹⁷ Kim Ki-su, *Yŏch'ang Kagok Yŏdŭnyŏdŏllip* [*Eighty-eight Female Kagok Songs*]. Seoul: Ŭnha, 1980.

Kim Ki-su, *Han'guk Ŭmak: Kagok*. Vol. 20. Seoul: Kungnip Kugakwŏn, 1984.

¹⁸ Kim Ki-su. *Taemaru 108 '66* [*Kim Ki-su's 108 and 66 Short Songs*]. Seoul: Ŭnha, 1978.

¹⁹ The list of his works on Korean music can be seen on the website of <http://mercury.soas.ac.uk/users/kh/publications.htm>.

Korean Music: Intangible Cultural Properties as Icons of Identity, and *Creating Korean Music: Tradition, Innovation and the Discourse of Identity*²⁰ are monumental works of excellent scholarship. The two volumes account for the preservation of Korean music by observing its past, contemporary and future, from an ethnomusicologist's point of view and one who has shown a continuing enthusiasm for Korean music. Many primary sources are used to full advantage and amass a wealth of data. Howard then integrates all, giving a comprehensive picture of the environment in which Koreans lived and performed their music. His *Samul nori* research, in chapter 1, 2 and 3 of volume 2, gives further weight to his scholarship and understanding. This research is based on over twenty-five years of work in the area, and each volume includes a CD of representative examples of Korean music. These are invaluable guides for the exploration of Korean music from court to folk.

Any ethnographic study of *kagok* requires interdisciplinary work to explain various aspects of *kagok* and its links with culture and society. Korean literature scholars' works are necessary for the deeper understanding of the texts of *kagok* and *sijo*.

20 Howard, Keith. i) *Preserving Korean Music: Intangible Cultural Properties as Icons of Identity. Perspectives on Korean Music*. Vol. 1. Aldershot and Burlington: Ashgate, 2006.

ii) *Creating Korean Music: Tradition, Innovation and the Discourse of Identity. Perspectives on Korean Music*. Vol. 2. Aldershot and Burlington: Ashgate, 2006.

Music education, music history, the science of singing, Korean history and traditional dance, women's studies and even computer theory (for the new notation) are necessary adjuncts to support this study. Because *kagok*'s unique hand gestures, called *sondongjak* or hand signs, have roles similar to those of Western conducting, reference to conducting and psychology is important. In order to explain how these gestures affect *kagok* learning, a psychological and music educational approach is adopted. Furthermore, Western vocal techniques and sound production are also valuable in the analysis of *kagok* singing styles.

Various types of notation such as Japanese *koto* notation, Indonesian *gamelan* notations and African Time Unit Box System have to be considered when creating the NIKN. The history of *koto* notation is particularly helpful, because the traditional oral/aural teaching method requires many different types of notations, to be used by today's students. *The Koto: A Traditional Instrument in Contemporary Japan*²¹ contains not only a wide variety of information on the *koto* itself, but also the various aspects of *koto* performance traditions based on Johnson's experiences of learning *koto* with several different teachers in Japan. Particularly relevant is chapter 5 on the development of new *koto* notation. Over ten different notations were created on the basis of students'

21 Johnson, Henry. *The Koto: A Traditional Instrument in Contemporary Japan*. Amsterdam Hotei Publishing, 2004.

musical levels and backgrounds. These ten notations show interconnectedness between notation, the performer and the music and as the musical background and educational circumstances of *koto* students or performers changed, a new notation was created or modified to fit the changes.

Anthony Seeger's publication, *Why Suyá sing?* is also a suitable, ethnographical role model for this author's study. As Seeger stated: "the ways the questions [in this book] are answered will suggest a methodology for ethnomusical study." Seeger has researched the verbal arts of Suyá Indians of Mato Grosso in Brazil based on twenty-four months of field research. He explained the relationship of music and the broad social and cultural contexts of its performance with concrete examples of music. His logical organization of material, sufficiently disciplined thought processes, especially in the analysis, were catalysts for the explanation of the relationship of *kagok* sound and the Chosŏn dynasty's social and cultural context. In addition, Seeger's skill in documenting his fieldwork materials and recordings, through figures, tables and an accompanying CD, acted as an example for the arrangement of fieldwork outputs for this dissertation.

Korean scholars' works by Song Bang-song, Kwŏn O-sŏng, Chun Inpyong, and Kwŏn To-hŭi, on Chosŏn dynasty's social and cultural context related to musical

changes, were valuable in observing *kagok*'s history and its singers' lives. A young Korean scholar, Kwŏn To-hŭi's works, on folk musicians in the Chosŏn dynasty, were very informative and simulative for tracing out *kagok*'s history. Her Ph.D dissertation thoroughly introduced Chosŏn dynasty's professional male and female singers and their accompanists' musical activities.²²

As has been mentioned, the only publication in English, dealing solely with the musical aspects of *kagok* itself, is *Kagok: a traditional Korean vocal form* (1972) by Coralie Rockwell. Although it is the reproduction of her Master of Arts thesis, it contains the history of *kagok* and an analysis of *kagok*'s musical structure within seven chapters. Most valuable parts are the *kagok* transcriptions into western staff notation from *chŏngganbo* by Yi Chu-hwan in the appendix. These will be examined in Chapter 5. To date this book has been the major reference in English for scholars studying *kagok*. However, in spite of the significant effort made to cover *kagok* in depth, the book has many shortcomings. Much of Rockwell's text is correct, but the errors mean that we must exercise caution. Willem Adriaansz strongly criticized this work: "The present reviewer is firmly convinced that the author would have been better served if this book

²²Kwŏn To-hŭi, *20 Segi Chŏnbangiŭi Minsokakkŭe Hyŏngsŏnge Kwanhan Ŭmaksahoehakchŏk Yŏn'gu* (A Study on the Formation of the Folk Music Circle in Early 20th Century). Ph.D. diss. Seoul National University. 2003.

had not been published, at least not in its present, unfinished, form. The responsibility for this misadventure is not only the author's; the editor of the series in which this book appeared should have recognized the obvious shortcoming of the work, the publication of which should not have been allowed without through revision.”²³

The first critical mistake of this book is that the analysis of *kagok*'s musical structure was not related to *sikimsae* at all, but its modal structure was analyzed according to the diatonic chords I-IV-V progression. *Sikimsae* was described as simple, Western ornamentation by Rockwell.

The second mistake Rockwell made was in her vague explanation of tables and figures. In one example Rockwell, in order to visually present the singer's dynamic and vibrato range, made a melogram, from a cassette tape, of Chi Hwa-ja's *kagok* singing [Figure 17].²⁴ No pitch, partials, or duration reference points are shown, nor is the exact place, from which the examples are taken in the songs, indicated.

23 Adriaansz, Willem. "Book review: Rockwell, Coralie. *Kagok*." *Ethnomusicology*. 18. 2 (1974) : 315.

24 Rockwell. 1972: 45-46.

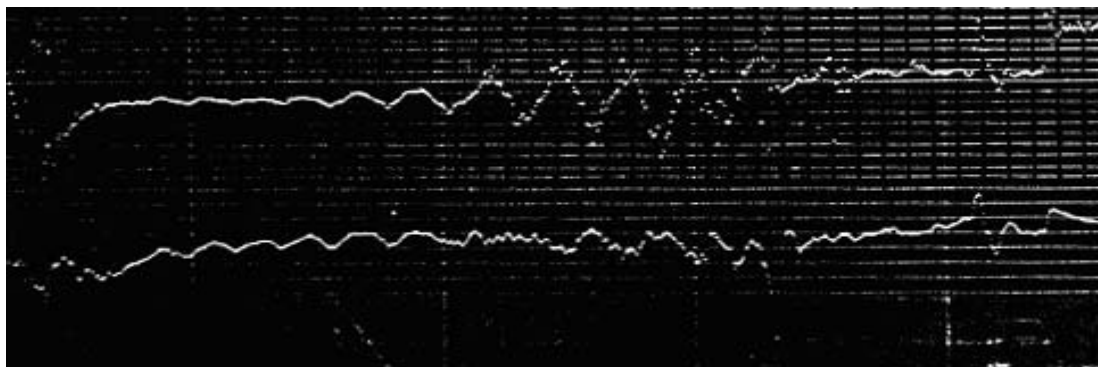


Figure 16. -Melogram of “Choe Soo Dae Yup” [Ch’osudaeyŏp] (male): Lee Joo hwan
[Yi Chu-hwan]

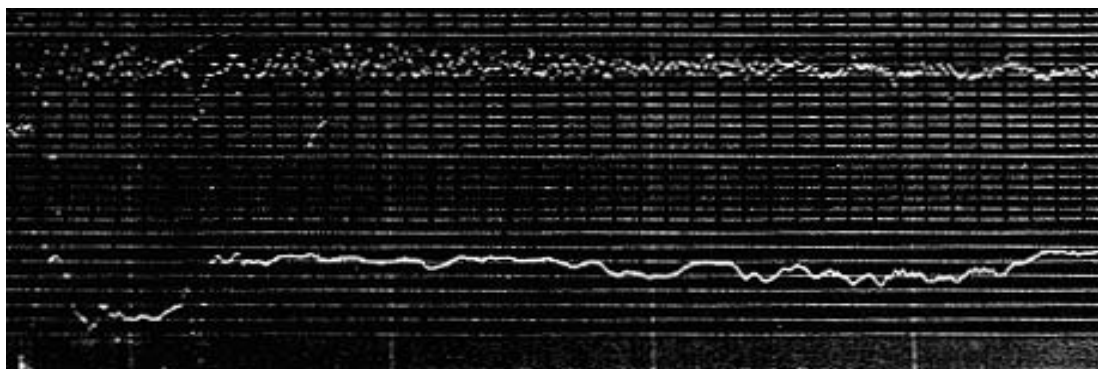


Figure 17. -Melogram of “Ee Soo Dae Yup” [Isudaeyŏp] (female): Ji Hwa Ja [Chi
Hwa-ja]

[Figure 1: Copy from Rockwell’s analysis]

Rockwell analyzed the male and female voices from these incomplete melograms as follows:

A striking difference between the spectral graphs of the male and female voice was observed. While the male voice showed a more even

distribution of harmonic partials throughout the spectral range, emphasis on the lower partials was evident (see Figures 15 and 16). The female voice showed very prominent middle and upper partials that could be clearly distinguished from the lower band (see Figures 17 and 18).

. . . The conclusion can be made that the male voice emphasizes lower partials and the female voice middle and upper partials.²⁵

The conclusion Rockwell came to is not supported by these melograms. Her conclusion relies on a generalization, that the pitch range of male *Ch'osudaeyŏp* is much lower than that of female *Isudaeyŏp* and the male voice is naturally one octave lower than the female voice. These two melograms are confusing because she omitted to indicate which parts of *Isudaeyŏp* and *Ch'osudaeyŏp* were tested and presented in the above melograms. Furthermore, a comparison between male *Ch'osudaeyŏp* and female *Isudaeyŏp* cannot give objective results. The melodic line of these two songs is quite different from each other. If a comparison was to have been made, the same song sung by a male and a female should have been analyzed. Then her object would have been achieved.

Thirdly, there are many mistakes in her hand written Chinese and Korean characters, which are unreadable and incorrect. This aspect was also criticized by Song

²⁵ Rockwell, 1972: 43 and 48.

Bang-song.²⁶ As can be seen in the following extracts for the book the Korean word for 중여음 is shown as 중여은 (p. 93) and *kiho* is shown *killho* (p. 32).

These mistakes were obviously caused by her limited experience of *kagok*; Rockwell did not undertake fieldwork in Korea for this book. Two, non-professional, Korean musicians, who lived in Los Angeles, were her main advisors and teachers for her study. In addition, the recordings of *kagok* songs which were analyzed in the melogram, had been given to Rockwell by Dr. Robert Garfias in 1966.²⁷ These formed the extent of her primary source material for the book. It was only after the publication of this book that Rockwell carried out her fieldwork in Korea and produced a few articles in books and journals.²⁸

Published articles and books are critically important in providing information on *kagok*'s past and present. However, references or research about Ha Kyu-il (a compiler of today's *kagok* repertoire) were extremely limited before *Sŏn'ga Ha Kyu-il Sŏnsaeng Yakchŏn* was published.²⁹ There is no doubt that Ha Kyu-il is the compiler of today's

26 Song Bang-song. "Book review: Rockwell, Coralie. *Kagok*." *Ethnomusicology*. 18.2 (1974b) : 316-319.

27 Rockwell. 1972: 72.

28 Rockwell, Coralie. "The Traditional Music of Korea." *Asian Pacific Quarterly of Cultural and Social Affairs*. 1971. Re: "Trends and Developments in Korea Traditional Music Today." *Traditional Korean Music*. Ed. The Korean National Commission For UNESCO. Seoul: Sisanyŏngŏsa, 1983.

29 Kim Chin-hyang. Ed. *Sŏn'ga Ha Kyu-il Sŏnsaeng Yakchŏn* [Memories of *Kagok* Singer, *Sŏn'ga Ha Kyu-il*].

kagok repertoire. His adopted daughter, Kim Chin-hyang edited seven different scholars' works for the book. This book describes not only Ha Kyu-il's life as a *kagok* singer and teacher but also his *kagok* lesson notes (vocalization, breathing and teaching plans), and lists of his recordings. In addition, the introduction of other female *kagok* singers, and his *kagok* manuscripts and transcriptions of Kim Chin-hyang's *kagok* singing, are also presented.

Considering the lack of resources on *kisaeng*, *Malhanŭn Kkot Kisaeng* surprisingly contains much information on their history from their origin to the *kisaeng* schools of the 1910s, and even today's prostitutes.³⁰ In addition, the explanations of *kisaeng* schools, including their timetable and school rules, are extremely valuable. However, the author Kawamura considered *kisaeng* to be mostly a prostitute group, rather than a group of cultural producers such as musicians, artists and literati. For example, the title of his preface is 'A show window in Wanwŏldong', which depicts a modern prostitute's house in a notorious street for prostitutes in Pusan. Even photos of street girls are shown at the end, and old pornographic paintings are introduced. He also mentions Japanese sex tourism during the Japanese colonialism (1910-1945). However, *kisaeng*'s contribution for the preservation of Korean traditional performing arts is not

Seoul: Yeŭm, 1993.

30 Kawamura, Minato. *Malhanŭn Kkot* [A Speaking Flower, Kisaeng]. Seoul: Sodam, 2002.

appreciated at all. Yi Mun-yŏl, a journalist of Korean literature, criticized Kawamura's distorted views on *kisaeng* in the review of the book in the beginning of the Korean edition. "Kawamura explained *kisaeng* together with today's prostitutes, in the same line, and his observation, which shows a very narrow viewpoint, was that their roles have not changed since the origin of the *kisaeng* system in the Koryŏ dynasty. This distorted viewpoint was caused by the author's limited background as Japanese and having been under Japanese colonialism." The misconception of *kisaeng* has increased because of Japanese sex tourism, of the 1960s, the Japanese colonial rule and the Japanese 'comfort women' system of the Second World War. In spite of his distorted view, this book provided useful references for the research of *kisaeng*.

In spite of the brevity (five short pages), the article "A Few Thoughts on Western Music Notation in Korea"³¹ considers Western music notation in Korea. Provine explains how Western music notation in Korea is understood by Westerners and Koreans in different ways. One of his examples, Kim Ki-su's *kagok* transcription, is a wake up call to Korean music scholars to recognize the notational problems of Korean traditional music. It is very rare to point out this problem by foreign scholars. Furthermore, it also encourages the Korean musicologist to reconsider how Korean

31 Provine, Robert. 2002: 935-940.

traditional music, including *kagok*, should be explained to a Westerner and today's Korean.

Part I

CHAPTER 1

Aesthetics of *Kagok*: The Integration of Music and Korean Culture

Introduction

Hearing female *kagok* ‘*Pōdūrūn*’ (the first song of the first suite of female *kagok*) for the first time is an experience not easily forgotten. One female singer sits with her right knee bent up in front of the chest and the left leg folded under the right. The hands are folded over each other on the raised knee. She sings in a soft lyric voice like the spring breeze, at times in tones extremely slow, sustained and melismatic, for approximately twelve minutes. The singer manipulates the vibration of her throat with long breath control, to explore the many possible variations of sound. However, her downcast eyes and head seldom move except for gradual, changing, lip movements throughout the song. The texts, twenty-four syllables of the short poem, are full of sadness, longing and waiting for her lover. In spite of her deep sadness, there are no moaning, shouting, piercing or rushing sounds. The overall flow of rhythm, dynamics and melody does not have dramatic or sudden changes but

is carefully balanced.

This traditional vocal genre, *kagok*, was considered the ‘apex of vocal literature’. Students learning *kagok* in the twentieth century are still taught that it has the ‘best sound’ and is superior to the other great vocal forms, *sijo* and *kasa*.¹ In order to achieve a more complete understanding of the whole of *kagok*, an approach which integrates music with social attitudes, customs, and philosophy (ideology) in the Chosŏn dynasty is essential as Bruno Nettl pointed out it is “an understanding of music as a product of mankind.”² If the social and cultural aspects of *kagok*-making are ignored and the study of *kagok* is limited to the sounds themselves, an illusion is created that *kagok* is an entity in itself and the essential, principal aesthetics of *kagok* can be overlooked.

The purpose of this chapter is to illustrate how musical aspects of *kagok* were integrated with social and cultural aspects of the Chosŏn dynasty. In addition, the aesthetics of *kagok* will be explained on the basis of neo-Confucianism (Confucianism), which was the national ideology of the Chosŏn dynasty.³ The following musical aspects

1 Rockwell. 1972: 42.

2 Nettl, Bruno. “Ethnomusicology Definitions, Directions and Problems.” *Musics of Many Cultures*. London: University of California Press, 1980. 9.

3 Neo-Confucianism is a reassertion and metaphysical transformation of Confucianism that developed in the Song-dynasty (960-1279) China. Orthodox Neo-Confucianism is represented by the teaching of Zhu Xi (1130-1200). However, neo-Confucianism also recognized the Confucian canon by giving priority to the Four Books over the Five Classics. Michael C. Kalton. “Neo-Confucianism.” *Encyclopedia of Asian History*. London: Collier Macmillan,

will be examined to meet this purpose: the ideology of the Chosŏn dynasty, *kagok*'s philosophy, vocal quality, vocalization, *sikimsae*, the performance position, texts and performance order.

1. 1. Philosophy of *kagok*: *Yeak sasang* (禮樂思想) and *kagok* ensemble

In *Sejong sillok* (Annals of King Sejong) [1418-50], the purpose of music for the literati in the Chosŏn dynasty was based on Confucianism: it was to cultivate human nature to the loftiness of sainthood by blending the spirit and men into one, to create a universe where heaven and earth are in one accord and a cosmos in which *yang* [representing the sun, male, right and day aspects] and *yin* [representing the moon, female, left and night aspects] exist in perfect balance.⁴ This musical belief was called 'Ideology of rituals and music' (*Yeak sasang*). It originated in China and was adopted by the Chosŏn dynasty to control the people. *Ye* is described well in the following two Confucian classic texts written in the Han dynasty (206 B.C -220 A.D):

- 1) *Yegi* [Record of Music *Yuyeji* (禮記) in Chinese]
- 2) *Zhongyong* [Doctrine of the Mean, *Zhongyong* (中庸) in Chinese]

1988. 100-101.

4 Hwang Byung-ki. "Some Notes on Korean Music and Aspects of its Aesthetics." *The World of Music* 27.2. (1985) : 32.

These two texts explain the roles and value of music. The *Yegi* states:⁵

When the early rulers formed the Li [rituals] and Yue [music], their purpose was not to satisfy the mouth, stomach, ear, and eye, but rather to teach the people to moderate their likes and hates, and bring them back to the correct direction in life.” (*Yuyeji* 1934 ed: ch.1)

Music [*Yue*] is the highest expression of virtue (*Yuyeji* 1934 ed: ch.15)

The achievement of virtue [*De*] is the superior goal, the achievement of art [*Yi*], inferior. (*Yuyeji* 1934 ed: ch.11)

When moderate and easy-going music prevails, people tend to become healthy and contented. When rough, vigorous, exciting, and overwhelming music prevails, people tend to become militant and inflexible. (*Yuyeji* 1934 ed: ch.11, Dai trans.1962:20)

The concept of ‘perfect balance’ in *Sejong sillok* was also adopted from one of the Confucian classic texts ‘*Zhongyong*.’ It literally means “middle-common.”

The ultimate! These songs are straightforward, but not overbearing. They wind about but do not bend over. When pressing near, they do not crowd; when moving afar, they do not drift away. They move, but within bounds; they repeat but do not bring boredom. They make one be attentive but do not make one worrisome. They are enjoyable, but not in an uncontrolled fashion. They are useful, but not consuming; they are vast, but not shouting; giving but not wasting. They are taking without

5 Thrasher, Alan R. “The Sociology of Chinese Music: An Introduction.” *Asian Music* 12.2 (1981) : 17-52.

hoarding, managing without smothering, forthcoming, but not dissipating.⁶

As it was stated, the main function of early music was to promote moderate behaviour and contribute to a smooth functioning of the state. In addition, music was treated not as a sounding art but a broad ethical concept, which is called *p'ungnyu ūmak*. Hence, *kagok*'s musical aspects fully adopted Confucianism, because *kagok* was appreciated by the literati and *kisaeng*. In order to achieve the goal of music's 'perfect balance,' *kagok* has been performed with an authentic musical ensemble. The accompanying instruments are as follows:

Kōmun'go (six-string plucked zither)
Haegŭm (two-stringed bowed lute)
Taegŭm (large transverse flute)
Sep'iri (*P'iri*) (double-reed oboe)
Changgo (double-headed hourglass-shaped drum)
kayagŭm (twelve-string zither)

Yanggŭm (dulcimer) and *tanso* (small vertical flute) can be added to the full ensemble.

Nowadays, it is hard to find a good *kagok* accompanist, because opportunities for the performance and learning *chōngak* music are very limited. In contrast, it is popular to learn the folk genre '*sanjo*'.⁷ In Korea, the importance of folksongs stemmed from the

6 Woskin, Kenneth De. "A Song for One or Two: Music and the Concept of Art in Early China." *Michigan Papers in Chinese Studies*. No.42. The University of Michigan Center for Chinese Studies, 1982. 23.

7 Cho Soon-ja. personal interview. Masan, 29 May. 2001. Folk music can be defined as the "musical repertory and

notion of a shared oral heritage.⁸



[Plate 1- 1: *Huwŏn yuyŏn* (After Garden Party) in the eighteenth century. female *kagok* singing accompanied by *kŏmun'go*]⁹



[Plate 1-2: Cho Soon-ja and Yi Chu-hwan at Kungnip Kugakwŏn in 1965. Left to right, *kŏmun'go*, *haegŭm*, *taegŭm*, *sep'iri* and *changgo*]¹⁰

tradition of communities . . . as opposed to art music, which is the work of musically trained composers” Willi Apel, *Harvard Dictionary of Music*, 2nd ed. London: Heinemann, 1970. 323.

8 Howard, Keith. 2006a: 81.

9 Kang Myŏng-kwan. *Chosŏnŭi Twit Kolmok P'unggyŏng* [Behind Stories of the Society During the Chosŏn Dynasty] Seoul: P'urŭn yŏksa, 2003. 330.

10 www.chosoonja.org. access. 4 Nov. 2006.



[Plate 1-3: Kim Wŏl-ha and Kim Kyŏng-bae with full *kagok* ensemble. Left to Right. *kayagŭm, tanso, haegŭm, taegŭm, yanggŭm, sep'iri, changgo* and *kŏmun'go*]¹¹

The most important instrument in the *kagok* ensemble is the *kŏmun'go* which provides the fundamental pitches for the singers. In tradition, the *kŏmun'go* was often used as an accompanying instrument rather than the ensemble in *p'ungyubang*. Most male and female *kagok* singers were required to learn the *kŏmun'go* first.¹² It is evident that the *kŏmun'go* is often seen in the old paintings of the Chosŏn dynasty. In [Plate 1-1] one female singer is singing in the authentic *kagok* posture and one literati is accompanying her with *kŏmun'go*.

The only percussion instrument in the *kagok* ensemble, *changgo*, plays the rhythmic cycles to maintain the rhythmic structure. Originally, it was the *kagok* singer who led the whole music performance, but the *changgo* players later became the leaders

¹¹ Wŏl-ha Munhwa Chaedan. [Wŏl-ha Cultural Foundation] Ed. Photo lists in *Sŏn'ga Kim Wŏl-ha*. Seoul: Dahalmedia, 2001.

¹² Cho Soon-ja. personal interview. 12 Nov. 2006.

of the ensemble controlling the beats. In a *kagok* class, *changgo* is the only instrument to accompany singers, otherwise, there is no instrument used. It is the *sep'iri*, *taegŭm* and *haegŭm*'s role to produce *sikimsae* or decorate the melody especially with upward gliding and downward gliding sounds. Similarly, the *sep'iri* play the vocal melody with *sikimsae*. However, the accompanying sound heterophonic, which creates the characteristic harmonic texture in Korean traditional music.

This heterophony can be seen in the following example. Here, the initial sixteen-beat phrase of the fifth section of *T'aep'yŏngga* (The last song of the *kagok* suite) shows the beauty of heterophony as it occurs in a *kagok* ensemble.

Beats	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16
Voice	
<i>P'iri</i>	
<i>Taegŭm</i>	
<i>Haegŭm</i>	

[Figure 1-1: The transcription of the fifth chang of *T'aep'yŏngga* by Sŏ Han-bŏm] .]¹³

13 Sŏ Han-bŏm. "Chŏnt'ong Kaake Nat'an Han'gukinŭi Miŭsik" [Aesthetics of Korean Traditional Songs].

As shown in the above transcription, the initial note is the same b^b and then heterophony occurs between the voice and *taegŭm*. While the *taegŭm* maintains a constant tone b^b , the *taegŭm* deviates to create musical tension by ornamenting the vocal line with pitches of shorter duration. Before all the sound of the instruments and the voice reach e^b on the sixteenth beat as a temporal release, the accompanying instruments alternatively modify the voice melody according to different degrees of consonance and dissonance. The *p'iri* and the voice are quite in unison except for a few beats. The *haegŭm* simultaneously reinforces the vocal line by ornamented and unornamented forms of the melody.


This heterophonic, accompanying ensemble creates a satisfactory resolution from the feeling of dissonance. Therefore, the phrase expresses well the aesthetic musical principle of variety within unity. Lee Kang-sook described this harmonic texture: “to understand harmonic texture in Korean music one should not think in a chordal sense, but in the literal sense.”¹⁴

Han'guk Chŏnt'ong Yesulŭi Mŭisik. Seoul: Koryŏwŏn, 1985. 79.

14 Lee Kang-sook. “Certain Experiences in Korean Music.” *In Musics of Many Cultures*. ed. E. May. Los Angeles: University of California Press, 1981b. 38.

1. 2. Vocal quality (*Ŭmjil*) and Confucianism

The Korean word *ŭmjil* (*ŭm*-sound *jil*-quality) refers to a singer's timbre, dynamics and volume, which can be translated as vocal quality in English. The *ŭmjil* of female *kagok* is so clear, light and soft that the sound is peaceful, lyrical and thin in texture. It does not produce a soubrette or dramatic coloratura sound. These sounds are produced more orally than nasally. Hong Wŏn-gi, for example, did not allow either male or female *kagok* singers to make nasal sounds.¹⁵

In female *kagok*, timbre change appears very often between the chest sound and falsetto. The falsetto technique is used in only female *kagok* songs, which have the softer, lighter and brighter tone. The falsetto sound is produced above middle F  in the vocal range; on higher notes, the head sound ensures singers sing more softly. Otherwise, the notes below middle F are produced by the chest.

The 'flow' of *kagok* singing was often described as being like a spring breeze, a green willow tree or the sleeves of a robe.¹⁶ All of these images express not artificial beauty but natural beauty and harmony. Consequently, female *kagok* requires neither the higher pitches of the soprano, nor a very low sound. The vocal range of *kagok* is not wide, around two octaves, which is a comfortable sound for *kagok* singers and

¹⁵ Hong Wŏn-gi. *Nam yŏch'ang Kagok [Kagok Notation Book For Male and Female]*. Seoul: Hongin, 1981. 23.

¹⁶ Sŏ Han-bŏm. 1985: 82.

audiences. The vocal range of female *kagok* is from *t'ae* (F) to *hwang* (e^b).

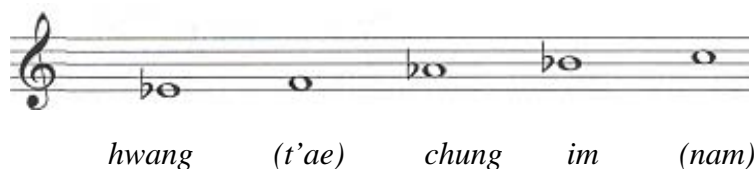


Within the above vocal range *kagok* is sung in two different modes: *Ujo- p'yŏngjo* and *ujo-kyemyŏnjo*. *Ujo-p'yŏngjo* is often called '*ujo*' or '*p'yŏngjo*' and *ujo- kyemyŏnjo* is often called '*kyemyŏnjo*.'¹⁷ Both modes are pentatonic scales in *kagok* although there are various types of three and four notes of *kyemyŏnjo* in folk music. The modal description of both types of modes depends on which notes are commonly used and which have the heaviest vibrato and cadence notes.¹⁸

1) *P'yŏngjo*



2) *Kyemyŏnjo*. () means 'rarely appeared note'



¹⁷ Chang Sa-hun. *Kugak Ch'ongnon*. Seoul: Segwang ūmak ch'ulp'ansa, 1985: 78. In this study *p'yŏngjo* and *kyemyŏnjo* are used.

¹⁸ Lee Byong-won. 1980: 192-208.

In *kyemyŏnjo*, *hwang e^b* very often appears with a wide vibrato *sikimsae* which rarely appears in *p'yŏngjo*. In addition, the range of the vibrato of *kyemyŏnjo* is much wider than *p'yŏngjo*. Consequently the timbre of *kyemyŏnjo* is slightly more coloratura than that of *p'yŏngjo*. The overall image of the *kagok* sound can be compared to the following painting.



Magnification of her face

[Plate 1-4: *Miindo* -The Beautiful Woman - in 1798 by Sin Yun-bok]¹⁹

19 Sin Yun-bok. (1758-unknown) was one of the most outstanding painters in the Chosŏn dynasty. *Miindo* is the most popular painting of his works.

The above painting *Miindo* exemplifies the ideal woman of the Chosŏn dynasty.²⁰ During the Chosŏn dynasty, the overall image of the woman was ‘natural,’ ‘soft’ and ‘light.’ The ideal, beautiful, Korean woman had very thin, light eyebrows, a small mouth and slim and narrow shoulders. As can be seen, during the Chosŏn dynasty, the beautiful woman was neither active nor smiling. In the picture, her face is bent slightly down and her eyes are also downcast. This appearance corresponds to a *kagok* singer on the stage whose eyes are downcast with the head slightly bowed.

The image of the female *kagok* singer in the painting ‘*Miindo*’ is relevant to the vocal techniques of *kagok*, which are intended to produce soft and light sounds like ‘a spring breeze.’ In order to achieve the ideal *kagok* sound, *kagok* teachers often explain detailed methods. Cho Soon-ja often reveals that the singer’s mouth is never opened wide, and her lips always cover the teeth during *kagok* singing. The singer’s mouth gradually changes shape during her singing.²¹ This movement is able to prevent to produce the sound from the hard palate, because it requires the mouth to be wide open. Hong Won-gi also explains this technique in his female *kagok*

20 Kim Chŏng-ja, professor at Seoul National University, agreed with the author’s opinion.

21 Cho Soon-ja, “*Sikimsaerŭl t’onghan yŏch’ang kagok punsŏk*” [The analysis of female *kagok* songs: focusing on *sikimsae*]. *Unpublished Proceedings of the Annual Conference of the Korean Traditional Music Society*, 1996.

notation book. The strong sound of syllables such as ‘*kka*’, ‘*ppa*’ and ‘*jj**a*’ from the hard palate should be sung on the soft palate, sounding like ‘*ga*’, ‘*pa*’ and ‘*ja*’.²²

The gradual change of singer’s mouth technique affects the pronunciation of the diphthongs and double vowels in the text. They are sung by gradually separating the two vowels. For example, the word ‘*toego*’ should be sung as ‘*to- i-go*’ in the first section of the first song of the *kagok han pat’ang* and *t’aep’yǒng* is sung as *t’a- ŭ-i-p’yǒ-ŭ-ō-ōng* in the first two syllables of *t’aep’yǒngga*.

The reason that the female sound is especially not strong and coloratura but soft and light, is again related to *Zhongyong*, ‘perfect balance.’ Confucian governments, as in the Chosŏn dynasty, emphatically inhibited extremes of behaviour. Women in the Chosŏn dynasty were meant to be passive and avoid behavioural extremes: they were not allowed to shout or make eye contact with older people and men. They were required to be calm. Even women’s footsteps should be silent. The following extract shows how Confucianism was firmly entrenched in women’s lives during that time.

According to Confucian morals, women could not stroll in their garden or venture out during the daytime except under certain conditions. Two of the conditions were receptions for royal visitors

²² Hong Wŏn-gi, 1981: 23.

or Chinese envoys, and welcomes or farewells for family members on trips. To see off and greet members of her family was an expression of affection and therefore could not be prevented. As a rule, women were allowed in the streets only at night, after the men were restricted to their homes by a 9 P.M. till 2 A.M. curfew.

When she went outside the house, a woman had to veil her face. She was not to be seen by men who were not close relatives . . . Considering such social conditions, it was not surprising that women's social life in the Yi [Chosŏn] dynasty was limited to special groups and occasions. Most involved gatherings of neighbour women or relatives on special occasions such as the New Year festival, the Full Moon festival, and birthdays.²³

In contrast, males in the Chosŏn dynasty were strongly encouraged not to be weak, light and passive but strong, brave and active. Hence, they never used falsetto techniques in singing but the chest sound was always used. Using the chest sound makes the singers sing with a louder voice, especially at a higher pitch. A strong and powerful sound can be produced from the chest resonance. The roles of men and women show a rigid distinction in the Chosŏn dynasty. A good example is the rule that males and females do not sit together, after they reached the age of seven. (*Namyŏ ch'ilse pudongsŏk*)²⁴ This aimed to prevent personal contact between men and women outside marriage. In addition, family members even husband and wife did not have a meal together in the upper and middle classes; males had meals in

23 The Committee for the Compilation of The History of Korean Women. ed. *Women of Korea: A History from Ancient Times to 1945*. Trans. Kim Yŏng-chung, Seoul: Ehwa Womans University, 1976. 84-86.

24 The Committee for the Compilation of The History of Korean Women. 1976: 84-86.

their room, each with portable dining tables, which were always served by female servants or wife. Females had meals together with only females.



[Plate1-5: *Chosŏn yŏinŭi siksa* (Women's supper in the late Chosŏn dynasty) painted in 1902 by De Lanetgierre]²⁵

The above painting was painted by a foreigner in the late Chosŏn dynasty. The totally different dining custom from a Western country, probably looked strange for the foreign painter. It is natural that differing gender roles also affected the vocal style of music-making, in accordance with society's expectation at that time.

As has been explained, the influence of Confucianism in Korea, especially during the Chosŏn dynasty, was similar to that of Christianity on Western countries. Confucianism was introduced in the fourth century, but it was not a major influential

²⁵ De Lanetgierre. (French painter), from his collection of paintings *Images from the Far East Asia* 1903.

religion before the Chosŏn dynasty: “although Confucianism had not been central in earlier Korean society, during the Yi dynasty [the Chosŏn dynasty] Korea developed into what was undoubtedly the most Confucian (Neo-Confucian) society in East Asia.”²⁶ Even in Korea today, Confucianism still affects a Korean’s thoughts, behaviour and life style. The Confucian ceremony of honoring teachers, ancestors and nature is held only in Korea and these rites have entirely vanished in China. Every second and eighth month of the lunar calendar, the rites, called *Sŏkch’ŏnje*, are still held as they have been for six hundred years, in memory of Confucius, at the University of Sŏnggyun’gwan in Seoul. During the ceremony, a dance ritual is performed by people dressed as court officials who offer wine and food to the altar of Confucius and are accompanied by traditional music ‘*Munmyo Cheryeak*.’

1. 3. Aesthetics of musical form

Kagok’s well structured musical form is often acclaimed by Korean musicologists. Sŏng Kyŏng-nin stated that “No other vocal genre of classical song can be compared with *kagok* in beauty of form, standardization of accompanying instrument, and wide

²⁶ Kalton, Michael C. “Neo-Confucianism.” *Encyclopedia of Asian History*. London: Collier Macmillan, 1988. Vol. 3. 102.

range of expressiveness.”²⁷ The text of *kagok* is the traditional, literary poetic genre ‘*sijo*.’ Confusingly, *sijo* has two different meanings today: 1) traditional, literary poetic genre ‘*sijo*’ 2) traditional short, lyric song. This poetic genre *sijo* is used in two traditional musical vocal genres, *kagok* and *sijo*, but both these genres are quite different from each other as follows:

	Text	Origin	Structure	Rhythmic Cycle	Accompaniment
<i>Kagok</i>	<i>sijo</i>	16 th century	5 sections & instrumental sections. (Intro. Interlude & Concl.)	16 beats	5-7 instruments.
<i>Sijo</i>	<i>sijo</i>	18 th century	3 sections only	5 or 8 beats	<i>Changgo</i> , or knee beating in general, Trio (<i>p’iri</i> , <i>taegŭm</i> , <i>haegŭm</i>) even <i>tanso</i> in formal performances. ²⁸

[Table 1-1: Comparison between the two vocal genres: *kagok* and *sijo*]

Overall, *kagok* is more stylish and well structured than *sijo* although *sijo* is more widely popular than *kagok* among the older generations. Especially, *kagok*’s authentic

27 Sŏng Kyŏng-nin. “What is *Kagok*?” Trans. Song Bang-song. *Pamphlet of the Han’gukŭi chŏnt’ong kagok – namyŏch’ang chŏn’gok* [Anthology of Korean Vocal Tradition: *Kagok*]. Jigu Rec. 8608-G112-G117. 6LPs. 1986. 26.

28 Richard Rutt. “An Introduction to the *Sijo*.” *Royal Asiatic Society* Vol. 34. 1968. Rutt also writes about old men in Suwŏn using a *puk* drum for *sijo*.

form is often appreciated by Korean traditional music scholars as ‘the most refined vocal genre amongst the classical songs’²⁹.

1. 3. 1. The musical structure

Kagok is highly stylized in terms of both its composition and its musical structure.

The formal structure of one female *kagok* suite (*han pat’ang*: *han* - one, *pat’ang* - suite) comprises fifteen songs. Each song comprises five sections, called *chang*, with the addition of a possible instrumental introduction, interlude and conclusion. It is interesting that the conclusion also functions as the introduction to the next song. *Kagok*’s rhythmic structure can be described as cyclic and tiered. It is based on an overall rhythmic cycle tier, called *changdan*. The *changdan* is built up from rhythmic units called *taegang*, which are, in turn, built up from beats, called *pak*.

29 Sŏng Kyŏng-nin. 1986: 26.

Changdan
(Rhythmic Cycle)

Taegang (Rhythmic Unit)

Bak (Beats)

Section 1

Ŭmjŏl (Syllable)

Taegŭm

Kŏmun'go

3 3 2 3 3 2

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

Pūd ŭl h n si l yi

do hi go h

ko ko ri nū h n pu puk yi do i

yo h ku si

[Figure 1-2: Transcription of *p'yŏngjo Isudaeyŏp, Pŏdŭrŭn*, by Kim Ki-su]³⁰

30 Kim Ki-su. 1980: 1 (backward).

Two different rhythmic cycles are found in *kagok*: the full rhythmic cycle (sixteen-beat *changdan*) and abbreviated rhythmic cycle (ten-beat *changdan*). Only *p'yönsu taeyöŕ* (the fourteenth song of *kagok han pat'ang*) uses the abbreviated ten-beat rhythmic cycle.³²

Full Rhythmic Cycle



Abbreviated Rhythmic Cycle



The rhythmic cycle is repeated within each section as is shown in Table 1-2. Note that the eleven beats shown in sections II, IV and the Conclusion are incomplete rhythmic cycles, which are completed by the five beats in the next section, i.e., section III, V and Introduction (to the next song) respectively. It is important to note that the end of the eleven beats in section II and IV includes four beats of rest, which help define the division between the sections.

The form of *kagok* is divided into two types according to textual setting and the length of musical sections. Ten out of fifteen songs in female *han pat'ang* are considered as authentic *kagok* songs (*Isudaeyöŕ*, *Chunggö*, *P'yönggö*, *Tugö* in both modes, and *Panyöŕ* and *T'aep'yöngga* in a single each). The remaining five songs are

³² Söng Kyöng-nin. 1986: 33.

called modified *kagok* songs, because they have a special term in their title such as *nong*, *rak* or *p'yŏn*. (*P'yŏngnong*, *Ura^uk*, *Hwan'gyera^uk*, *Kyera^uk*, and *P'yŏnsudaeyŏp*).

The authentic form of *kagok* has a regular *sijo* (*p'yŏng sijo*) as a text and is sung in a slow tempo from one beat = 20 to one beat = 45 except for the transitional song from *p'yŏngjo* mode to *kyemyŏnjo* mode, *Panyŏp* (one beat = 80) with the pre-determined, five sections plus three interludes, musical form. Each syllable of the *sijo* text is mostly assigned to the pre-determined beats in the five sections as it has been shown in [Figure 1-2] and [Figure 1-3]. The modified form was developed after the authentic form of *kagok*, in sections. The songs are sung in faster tempo from one beat = 50 to one beat = 75. The structure is the same as the authentic form but the third section is extended because of the extended number of syllables.

Compared with the authentic *kagok*, the modified *kagok* has more syllables, up to seventy-three (the multiple syllable *sijo* is called *sasŏl sijo*), but the structure and beats are the same as the authentic *kagok* except for the third section, which is usually extended to fifty-three beats [Table 1-2]. As more syllables are combined with the same beats of the authentic form in the faster tempo, the elaborated *sikimsae* such as upward-gliding or downward-gliding are rare. Consequently, the melodies of modified *kagok* are syllabic rather than melismatic.

The ten-beat rhythmic-patterned song, *P'yönsudaeyöp*, has the longest texts (ninety-three syllables) in two-hundred and twenty beats as a modified *kagok* song. In addition, the tempo of the song is the fastest in *kagok han pat'ang* (seventy-five beats a minute) and the theme is about 'flowers.' Therefore, the song is the most rhythmic, melodic and cheerful in the whole suite. It can be considered the climax of the *han pat'ang*. The next song, *T'aep'yöngga*, is in the authentic form, sung in a suddenly slower tempo, forty-five beats in a minute.

The following table shows the number of syllables (*ümjöl*) and beats in each section of authentic *kagok* form and its modified form.

Musical Sections (<i>Chang</i>)	Number of syllables		Number of beats	
	authentic	modified	authentic	modified
Introduction (instrumental)	0	-	(5+16+16+16) 53	-
I section	7	8 – 16	(16+16) 32	-
II section	7	8 – 16	(16+11) 27	-
III section (Pre-climax)	13	49	(5+16+16) 37	37-53
Interlude (instrumental)	0	-	16	-
IV section (Climax)	3	-	(16+11) 27	-
V section	10	-	(5+16+16) 37	-
Conclusion (Instrumental)	0	-	(5+16+16+11) 48	-
Total	44	46 – 73	240	240-256

[Table 1-2: Number of syllables and beats in each section (*chang*) of authentic and modified *kagok* form]

As it can be seen, the length of each section change differs from sixteen beats to fifty-three, but this principle structure (the number of beats and syllables) is always the same, within the authentic *kagok* form. The first section of *kagok* consists of thirty-two beats (16+16) with seven syllables, starting on the first beat of the rhythmic cycle. The second section can be considered as the response to the first section with seven syllables within twenty-seven beats (16+11). The third section is longer than the other sections lasting thirty-seven (5+16+16) beats with fourteen syllables. From this section, the climax of the song is expected as higher notes, with ornamentation appear frequently. The cadence of the third section adds to the expectation of the climax, because it finishes with an ascending phrase.

After the third section, the interlude is played by accompanying instruments within the sixteen beats. The fourth section is considered as the climax of the song with twenty-seven beats (16+11). The first phrase of it consists of high pitches (c^{\flat} and e^{\flat}) and the longest phrase (ten beats) with join in only one breath. This fourth section is exactly the same, except for the tempo, in the four songs in the same mode [Figure1-4]. The last section is the longest section comprising forty-eight beats (5+16+16+11). It releases the tension with a lower melodic line and after that, the conclusion follows.

B^b 仲 f 太 Upward-gliding
 a^b 仲 f 太 Downward-gliding
 a^b 仲 c 備 B^b 仲

□ The same phrases in the same mode
 □ The same cadential phrases in the same mode

P'yŏngjo Isudaeyŏp

Chunggŏ

[Figure 1-4: Authentic *kagok* songs in *P'yŏngjo* mode]³³

33 The manuscripts are from the Yi Chu-hwan's *Kagokpo*. 1959. The coloured patterns are explained in p.55-58 and p.64-67.

1. 3. 2. The principle of word setting

Both authentic and modified forms of the *sijo* poem have three lines, but the numbers of syllables within them are different. The authentic form comprises forty-three to forty five syllables and the modified *sijo* form has more syllables within each line (approximately seventy syllables to ninety-six syllables). The following shows the syllable numbers of the authentic *sijo* verse form and how the authentic *sijo* verse form is connected to the five sections of authentic *kagok* structure. (Each number denotes the number of syllables).

<i>Sijo</i>		Introduction	<i>Kagok</i>	
Stanza one	3, 4,		I section	3 4
	3 or 4 4	II section	3 or 4 4	
Stanza two	3, 4, 3 or 4 4	III section	3 or 2 4 3 or 4 4	
		Interlude		
Stanza three	3,	IV section	3	
	5, 4, 3,	V section	5 4 3	
		Conclusion		

[Table 1-3: Interrelationship of syllables in *sijo* poem and *kagok* structure]

The syllables in each section of *kagok* are linked with the rhythmic cycle and *taegang* (six groups of beats) structure. The *taegang* structure is strongly related to word setting. In *kagok*'s melismatic melodic structure, the words were also arranged according to this fixed *taegang* structure.

A new syllable is given mainly on the first beat (*pak*) of each rhythmic unit (*taegang*) i.e., the first, fourth, seventh, ninth, twelfth and fourteenth beat of the rhythmic cycle (*changdan*). These beats are accented. The figure 1-2 and 1-3 transcription is an example from *p'yŏngjo Isudaeyŏp* which shows how the syllables (*ŭmjŏl*) and *changdan*, *taegang* and *pak* structure relate. The third, eighth, tenth and eleventh beats are not given any syllables throughout authentic *kagok* songs. The syllable's sound, here, is sustained or there is a rest.

This phenomenon of word setting corresponds to the accent rule of the Korean language, which accents the first syllable of every word. In standard Korean language, there is no accent on the second or last syllable of words. Therefore, the first beat of each *taegang* is the strongest. The following figure shows the numbers of syllables related to this *taegang* structure in the authentic eight *kagok* songs.

(P : *P'yŏngjo*, K: *Kyemyŏnjo*)

<i>Tae-gang</i>	<i>Beat</i>	<i>1. P.Isu</i>	<i>2. P.Chungŏ</i>	<i>3. P.P'yŏnggŏ</i>	<i>4 P.Tugŏ</i>	<i>5. K.Isu</i>	<i>6 K.Chungŏ</i>	<i>7 K.P'yŏnggŏ</i>	<i>8 K.Tugŏ</i>	<i>Total</i>
3	1	3	4	0	4	5	5	4	9	37
	2	3	2	2	4	2	2	1	1	17
	3	0	0	0	0	0	0	0	0	0
3	4	10	10	10	10	10	9	10	10	79
	5	0	0	0	0	0	0	0	0	0
	6	3	4	5	4	4	3	4	4	31
2	7	1	1	1	1	1	1	1	2	9
	8	0	0	0	0	0	0	0	0	0
3	9	1	2	1	1	1	1	1	2	10
	10	0	0	0	0	0	0	0	0	0
	11	0	0	0	0	0	0	0	0	0
3	12	8	8	8	8	8	8	8	8	64
	13	2	2	0	2	2	5	2	4	19
	14	3	4	4	3	3	1	4	0	22
2	15	5	3	3	6	6	5	7	7	42
	16	2	0	2	2	1	2	1	0	10

[Table1-4: The number of different syllables on every beat of the sixteen-beat rhythmic cycle]

1. 3. 3. Cadences

It is interesting that every cadence in each ending section of a *kagok* suite is the same. It equates with the rhyme of the poem. Thirteen *chŏnggan* [literally, square] occupy the cadential ending in the first section. It means that 40.7% (thirteen out of thirty-two) of the pitches and durations in each first section within one suite are the same. Only the tempo is different among them (note: in *Tugŏ*, the two notes in the eighth *chŏnggan* are omitted because of the faster tempo).

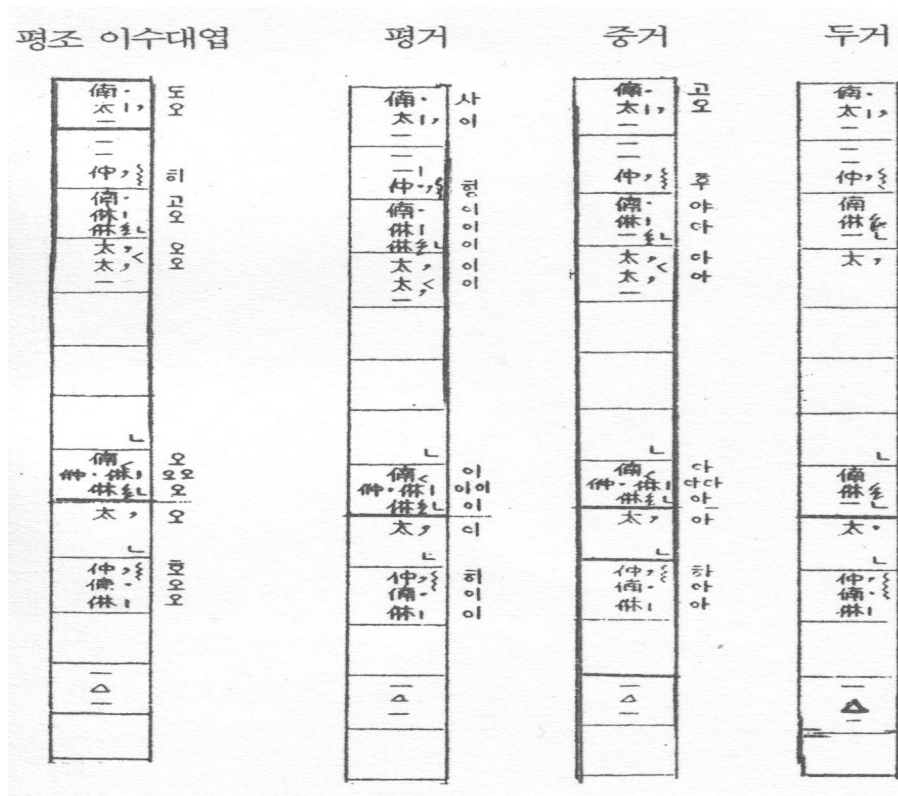
*Isudaeyŏp**P'yŏnggŏ**Chunggŏ**Tugŏ*

Tempo: one beat = 20

one beat = 30

one beat = 25

one beat = 45



[Figure 1-5: The first cadential phrase of the first four songs in a *kagok* suite]

The above are the first cadential sections of the first four songs (Section I) of a *kagok* suite, notated in *chŏngganbo* (Korean mensural notation). This shows, perfectly, how the same phrase occurs at the cadences, which end each song in the *p'yŏngjo* mode. The repetition of the cadential phrase in the same mode can be compared with rhyming patterns (*apun*) of Western and Korean traditional poems (*hansi*), and originated from Chinese poems. The climax of each song (Section IV) is entirely the same in a few songs of one suite, although the texts are different. These all give stronger unity to a

suite or poem.³⁴ The following shows the fixed cadential phrase of each section within one suite. These are repeated in the same position throughout one suite.

	P'yŏngjo				Kyemyŏnjo			
Section	I	II	III	V	I	II	III	V
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[Figure 1-6: The cadential phrase of each section in the two modes]

34 Lee In-suk. "Kagokūi noraetmal paeja kyuch'ikesō palgyōndoenūn t'ūkchīngdūl" [The rules of the word setting of kagok]. *Han'guk ūmaksa hakpo* 19 (1997): 48-49.

These repeated cadential phrases often cause listeners recognition difficulty of distinguishing songs among one suite. In addition, as certain *sikimsae* patterns are also repeated many times through one song and between others. Interestingly, the climax of the song, the fourth section is the exactly identical in the same mode of the authentic *kagok* songs. The manuscripts in [Figure 1-4] and [Figure 1-7] show how similar they (the first song (*Isudaeyŏp*), the second song (*P'yŏnggŏ*), the third song (*Chunggŏ*) and the fourth song (*Tugŏ*) are in one suite.

1. 4. *Sikimsae*

Yi Sŏng-ch'ŏn pointed to *sikimsae* as the essence of traditional music.³⁵ Yi Po-hyŏng also stated that research into *sikimsae* was a priority and urgent for Korean traditional music but research into *sikimsae* at the time was only beginning.

The meaning of *sikimsae* used today is more extensive and broad. When the characteristics of Korean traditional music were considered in the 1960s, '*nonghyŏn*' was the most important aspect. The term '*nonghyŏn*' originated from *kŏmun'go* technique, which means vibrating the strings of the *kŏmun'go*. However, the term *sikimsae* replaced it to cover all vibrato techniques of wind

35 Yi Sŏng-ch'ŏn. *Han'guk Han'gukin Han'guk ūmak* [Korea, Korean and Korean Music]. Seoul: P'ungnam, 1997. 164-166.

instruments, vocal instruments and stringed instruments. Therefore, today the meaning of *sikimsae* is vague and broad.³⁶

1. 4. 1. Definition of *sikimsae*

The definition of *sikimsae* is still controversial today in spite of its common use. The term *sikimsae* is a compound word *sikim* and *sae*. *Sikim* literally means ‘fermentation,’ *sae* is ‘style.’ *Sikim* originated from ‘*komsakta* (fermented for a long time)’ or ‘*sakida* (ferment)’, which describes the fermenting of food to be made for different tastes.³⁷ In this respect, *sikimsae* denotes a performer’s individual musical technique which depends on their musical experiences and ability. Before the 1960s, the term *nonghyŏn* was used for *sikimsae*. Even by 1970, Korean dictionaries and Korean music dictionaries did not contain the term ‘*sikimsae*.’ Definitions of *sikimsae* vary. The following quotations are from renowned musical scholars in Korean traditional music:

Yi Sŏng-ch’ŏn, Lee Kang-sook and Lee Byong-won.

Yi Sŏng-ch’ŏn:

“*Sikimsae* is the domain of pitch movements after the first pitch is sung. The first pitch is the principal note and the rest of the movements within vibratos are the secondary notes. The literal

36 Yi Po-hyŏng, “*Minsokak sikimsae natanan yŏn’gu pangbŏpnon*” [Methodology of *sikimsae* in Korean traditional folk music]. *The proceedings of the Symposium of the Music Research Centre. Hanyang University*, Seoul. 1999. 1-9. Trans. Lee In-suk.

37 Cho Soon-ja. 1996: 5.

meaning of *sikimsae* is ‘digest then spit (vomit, dissolve)’. In other words, the first note lasts for a while, to be digested then the rest of the short notes with vibratos ‘*nonghyŏn*’, are produced. This whole process can be called *sikimsae*”³⁸

Lee Kang-sook:

“Why do Koreans accept, for example, several tones in a *nonghyŏn* technique as a single tone while Westerners might consider them as several tones? The answer is rather simple: Koreans have learned to appreciate and hear the several tones in *nonghyon* [*nonghyŏn*] as an entity of one tone. *Nonghyon* refers to the method of depressing and releasing a string on a *kayagŭm* or *kŏmun’go* . . . thereby producing many subtle nuances that color and enrich the melody. Of course, a similar sound phenomenon exists in Korean singing too. It is often said to be a vibrato.”³⁹

Lee Byong-won:

“Relatively simple melodic lines are aesthetically enriched by subtle dynamic changes. It is the varying combination of these two elements, directional vibrato and dynamic variation, that establishes the authenticity of the music and reflects different personal or regional styles.”⁴⁰

In the above definitions, only Yi Sŏng-ch’ŏn used the term ‘*sikimsae*’. This is because the definition of *sikimsae* has not been clearly established yet. Overall, it is evident that *sikimsae* contains subtle dynamic and pitch changes with vibrato, which are quite different from Western ornamentation or grace notes. However, *sikimsae* has often

38 Yi Sŏng-ch’ŏn. 1997: 172-173. Trans. Lee In-suk.

39 Lee Kang-sook. 1981b: 35-36.

40 Lee Byong-won. 1980: 204.

been translated into ‘ornamentation’ in English, although this English musical term does not fully cover the meaning and function of *sikimsae*.

In order to figure out the differences between Western ornamentation and *sikimsae*, ‘The Symposium of The Comparison between Western ornamentation and *sikimsae*’ was held by Korean traditional music scholars and Western musicologists in 1999.⁴¹ Four papers were presented at the Symposium. Two were presented about Korean *sikimsae* and the other two were about Baroque ornamentation. Korean musicologists, Yi Po-hyŏng and Yi Sang-gyu provided the outcome of *sikimsae* research to date: five researchers of *sikimsae* in folk music and eight researchers of *sikimsae* in classical music.⁴²

41 The Music Research Center. Hanyang University, Seoul, 1999.

42 Research of *Sikimae* in Folk Music

i) Choe Ran-kyŏng. “*Park Nok-ju wa Park Ch’o-wŏl ūi <Hŭngbuga> Pigyoyŏn’gu*” [Comparative Research between Park Nok-ju school and Park Ch’o-wŏl school of *Hŭngbuga*]. MA. diss. Han’guk Chŏngsin Munhwa Yŏn’guwŏn, 1999.

ii) Kim Yang-suk. “*P’ansori Kyosŭpŭi Silchee Kwanhan Yŏn’gu - Park Tong-jinje Chŏkpyŏkka Ch’angbŏpŭl Chungsimŭro*” [Teaching Methodology of *P’ansori* – focus on ‘*chŏkpyŏkka*’ by Park Tong-jin School]. MA. diss. Hanyang University, 1994.

iii) Kim Mi-ni. “*Chŏngsŏkka Yŏn’gu - Ch’angbŏpŭl chungsimŭro*” [*Chŏngsŏkka* : focus on vocal techniques]. MA. diss. Tan’guk University, 1997.

iv) Kim Min-su. “*Kwŏn Sam-dŭk Sŏllŏngjeŭi Ŭmakchŏk Tŭkchinge Kwanhan Yŏn’gu*” [Musical characteristics of *Sŏllŏngje* of Kŏwn Sam-dŭk School]. MA. diss. Tan’guk University, 1999.

v) Sŏ Han-bŏm. *Kugak T’ongnon* [Introduction of Korean Traditional Music]. Seoul: T’aerim, 1995.

Research of *Sikimae* in Classical music:

i) Kim Kŏn-sŏp. “*Hyŏnhaeng yŏmillake nat’anan p’iri sikimsae yŏn’gu*” [Research of *P’iri sikimsae* in *Hyŏnhaeng*

The other Korean musicologist, Yi Sang-gyu, categorized *sikimsae* into two parts based on the theory of *sikimsae* by Sŏ Han-bŏm: “*Sikimsae* can be divided into two parts: one is micro *sikimsae*, which has an ornamental function. *Sikimsae* can ornament before or after notes. The other is metro *sikimsae*, which is for decorating passages to make them more melismatic and dynamic.” Yi Sang-gyu also compared the number of *sikimsae* signs between today’s notation of *p’iri* and *taegŭm* instruments and the 1930s’ notation of them.⁴³ The conclusion was that *sikimsae* as ornamentation was extended from nine to twenty-one types and *sikimsae* as decoration grew from three to eleven types.



Yŏnhaengtoen Yŏmillak]. MA. diss. Tan’guk University, 1995.

- ii) Kim Hong-sik. “*Taegŭm sanjo sikimsae kwanhan yŏn’gu*” [Research into *Taegŭm Sanjo Sikimsae*]. MA. diss. Hanyang University, 1992.
 - iii) Sin Sŭng-sŏp. “*P’iri sanjo sikimsae yŏn’gu*” [Research of *p’iri sanjo sikimsae*]. MA. diss. Wŏn’gwang University, 1996.
 - iv) Sin Yŏng-mun. “*Taegŭm sanjo sikimsae yŏn’gu*” [Research of *taegŭm sanjo sikimsae*]. MA. diss. Tan’guk University, 1996.
 - v) Yun Myŏng-gu. “*Yŏngsan hoesang sep’iri sikimsae yŏn’gu*” [Research of *yŏngsan Hyesang sep’iri sikimsae*]. MA. diss. Hanyang University, 1986.
 - vi) Yun Pyŏng-chŏn. “*P’yŏngjo Hoesang Sangnyŏngsan taegŭm sikimsae Pyŏnch’ŏn yŏn’gu*” [Research of *p’yŏngjo hoesang sangnyŏngsan taegŭm sikimsae*]. MA. diss. Hanyang University, 1987.
 - vii) Yi Sang-yŏng. “*Chŏngak taegŭm sikimsae kwanhan yŏn’gu*” [Research of *chŏngak taegŭm sikimsae*]. *Kugakwŏn nonmunjip* No.2, 1990.
 - viii) Hwang Ŭi-jong. “*Chŏngŭpe nat’anan taegŭm sikimsae taehayŏ*” [Research of *chŏngŭp taegŭm sikimsae*]. 1980. MA. diss. Seoul National University.
- 43 Yi Sang-gyu. “*Chŏngak sikimsae*” [*Sikimsae* of Korean classical music]. *The Proceedings of the Symposium of the Music Research Center. Hanyang University*. 1999. 1-14.

Throughout the symposium, the comparison between *sikimsae* and Western ornamentation was not addressed clearly. This is because no scholars dealt with both together, *sikimsae* itself was only explained by Korean traditional music scholars, and only Baroque ornamentations were discussed by Western music scholars. None satisfactorily defines *sikimsae*. However, it is obvious that *sikimsae* is quite different from Western ornamentation or grace notes. The most distinctive aspect is that *sikimsae* is strongly related to its mode, rhythmic cycles and melodic progress. It does not appear individually on any note like Western ornamentation or grace notes. *Sikimsae* can be defined as a pivotal bridge which links one note to the other, while exploring different vocal techniques, rhythmic flexibility and timbre changes. For example, if *chung* (仲 a^b) or *t'ae* (太 f) notes move to *nam* (c) in *p'yŏngjo* mode, one specific pivotal bridge, called *ch'usŏng sikimsae* (a surging ornamentation), has to be used. If a longer duration (at least two thirds of one *chŏnggan*) of *hwang* (黃 e^b) moves to *chung* (仲 a^b) in *kyemyŏn* mode, the pivotal bridge, upward-gliding *sikimsae* (*ch'ikinŭn yosŏng*), always accompanies it in order to link *hwang* and *chung*.⁴⁴

44 See p. 221 and 222.

1. 4. 2. Frequency of *sikimsae* patterns

In *kagok* singing, the most frequent melodic pattern is related to two distinctive *sikimsae*: upward-gliding ( *ch'ik'inŭn yosŏng*) and downward-gliding ( *t'oesŏng*).⁴⁵ The upward-gliding *sikimsae* is the sound of pushing-forward-forces and downward-gliding is the sound of pulling-reducing-force. These *sikimsae* are often explained in the relation to the *yin/yang* cosmic principles, which originated in Chinese philosophy. *Yin* (Kor: *ŭm*) is traditionally interpreted as woman, negative, dark or moon, *Yang* is man, positive, light or sun.

The *yin/yang* cosmic principle is often applied to Korean music regardless of traditional or contemporary music. Keith Howard explains the balance between opposing *yin* and *yang* forces in *samul nori*.

Small gongs have traditionally been considered male when producing a high thin pitch or female when lower in pitch and thicker in timber, but at a primary level SamulNori superimposes playing techniques, an open sound being interpreted as *yin* and a closed or damped sound as *yang*. . . . An open sound on the hourglass drum is where the stick rebounds, while a closed sound requires the stick to remain in contact with the drumhead; for the thin whip-like *yŏl ch'ae* stick these are represented within verbal notation as *tta* or *ttŏk* for open sounds and *ttak*, *tta*, *ta* or *ki* for closed sounds.⁴⁶

⁴⁵ See 4.1.3 and 4.1.4 in this dissertation for musical transcription.

⁴⁶ Howard, Keith. 2006b: 29.

Cho Chae-sŏn described the translation of the *yin/yang* cosmic principle into musical sound as follows: “The stressing sound is considered to be the sound of *yang* and releasing sound is the sound of *yin*. The *yin* sound bears a fundamental difference from the *yang* sound in its tone quality. The subtle beauty of the tone comes from the *yin* sound and the sound of pulling-reducing-force, so that the melody could not be formed without the interaction of these changing qualities of the tones.”⁴⁷

Contemporary Korean composers often adopted the cosmic principle in their work to show the Korean philosophical point of view. Yun Isang explored the conflict between opposing *yin* and *yang* forces by mixing *yang*’s continuous lines with *yin*’s broken line and transitory quality rather than a static state in his work, *Konzert für Flöte und kleines Orchester* (1977).⁴⁸ Paek Pyŏng-dong’s piece, *Drei Bagatellen* (1973), was also based on the cosmic complementary nature of *yin* and *yang*.⁴⁹

This idea of the contrasting *ying* and *yang* sounds is relevant to the *kagok*’s opposing two *sikimsae*, upward-gliding and downward-gliding. *Yang* sound, upward-gliding *sikimsae* is a glissando upwards which includes *accelerando* and repeated undulation of pitch. *Yin* sound, downward-gliding is the opposite of upward-gliding.

47 Cho Chae-sŏn. *Aspects of melodic Formation and Structural Analysis in Sujech’ŏn*. Seoul: Susŏwŏn Press, 1992.

131-32. Trans. Sŏ In-hwa.

48 Howard, Keith. 2006b. 150-151.

49 Howard, Keith. 2006b. 159.

The balance of the frequency in which the two *sikimsae* patterns occur is seen the following table.

1) *Yang's* appearance in each piece of *kagok han pat'ang*

B^b ㄹ - f 太 Upward-gliding	<i>Isudaeyŏp</i>	<i>Chunggŏ</i>	<i>P'yŏnggŏ</i>	<i>Tugŏ</i>	<i>Panyŏp</i>
I Section	4	4	3	3	3
II Section	4	4	4	2	3
III Section	5	5	6	5	5
IV Section	0	0	0	0	0
V Section	3	5	5	5	

[Table 1-5: Frequency of the upward-gliding (*yang*) pattern in *p'yŏngjo kagok*]

E^b 黄 ㄹ Upward-gliding	<i>Isudaeyŏp</i>	<i>Chunggŏ</i>	<i>P'yŏnggŏ</i>	<i>Tugŏ</i>	<i>Panyŏb</i>
I Section	5	2	4	2	
II Section	3	1	2	3	
III Section	4	3	3	2	
IV Section	1	1	1	1	1
V Section	2	1	2	2	3

[Table 1-6: Frequency of the upward-gliding (*yang*) pattern in *kyemyŏnjo*]

2) *Yin's appearance in each piece of kagok han pat'ang.*

A^b 仲 - F 太 Downward-gliding	<i>Isudaeyöp</i>	<i>Chunggö</i>	<i>P'yönggö</i>	<i>Tugö</i>	<i>Panyöp</i>
I Section	1	1	2	2	1
II Section	2	1	1	1	
III Section	2	1	1	1	1
IV Section	1	1	1	1	
V Section	2	0	2	1	

[Table 1-7: Frequency of the downward-gliding (*ŭm*) in *p'yöngjo*]

B^b 仲 Downward-gliding	<i>Isudaeyöp</i>	<i>Chunggö</i>	<i>P'yönggö</i>	<i>Tugö</i>	<i>Panyöp</i>
I Section	2	2	3	3	0
II Section	2	6	3	3	0
III Section	6	8	5	6	0
IV Section	2	2	2	2	2
V Section	8	8	7	8	7

[Table 1-8: Frequency of the downward-gliding (*ŭm*) in *kyemyönjo kagok*]

Except for the above two *sikimsae*, the a^b 仲 - c 卍 - B^b 卍 pattern is outstanding.

The frequency is as follows:

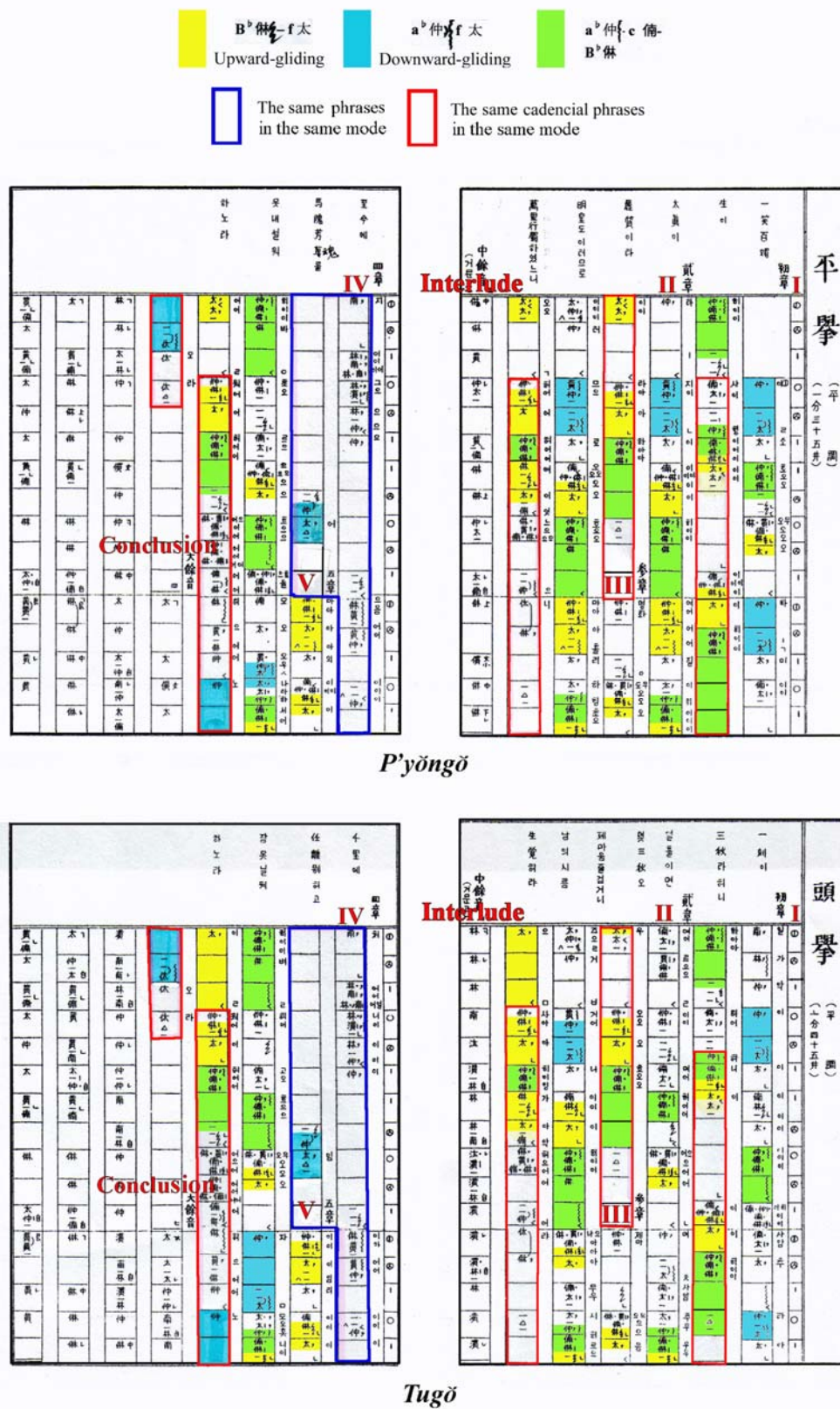
a^b 仲 - c 卍 - B^b 卍	<i>Isudaeyöp</i>	<i>Chunggö</i>	<i>P'yönggö</i>	<i>Tugö</i>	<i>Panyöp</i>
I Section	4	4	4	5	3
II Section	4	3	3	3	3
III Section	4	3	3	3	2
IV Section	0	0	0	0	0
V Section	5	5	5	4	0

[Table 1-9 Frequency of the a^b 仲 - c 卍 - B^b 卍 pattern in *P'yöngjo kagok*]

If students are able to sing the above repeated *sikimsae* patterns and cadential

phrase properly they have already mastered one third of *kagok* technique. The proportion of these patterns in *kagok* is more than 30%. Paek Tae-ung pointed out *kagok*'s repeated patterns as *nogaba* style (changing texts only within a routine melody and form), although many scholars and singers do not agree with his viewpoint.⁵⁰

50 Paek Tae-ung. "Review on Lee In-suk's paper." *Han'guk ūmaksa hakpo* 18. (1997): 335.



[Figure: 1-7: The frequency of *sikimsae* patterns in *kagok*]

1. 4. 3. The beauty of *sikimsae* 시김새

Lee Hye-ku described *sikimsae* aesthetics by comparing them to the wind blowing and pine trees.

Blowing in the pine groves in my head, the wind rushed by in a crescendo, followed by a decrescendo as the wind died away; after straining, the pine needles shook back in a kind of tremolo, giving a very settling sound. The delicate variations in sound made by the pine trees varied with the force of the wind blowing in and passing out.

The long, drawn-out sounds of the wind blowing through the pine grove could hardly be said to have melody or rhythm; what gave the sense of beauty could only be the dynamics, that is, the changes in power.”⁵¹

As can be seen, *sikimsae* descriptions tend towards curving, silky images rather than the straight and strong. *Kagok*'s *sikimsae* can be compared to this calligraphic movement because *sikimsae* usually contains changes of dynamic, pitch and timbre even in a short passage. The following calligraphic painting [Plate 1-6] shows a similar curving image to that of *kagok*'s *sikimsae*.

51 Lee Hye-ku. *Essays on Korean Traditional Music*. Trans. R. Provine. Seoul: Korean Branch of the Royal Asiatic Society, 1981. Re: Keith Pratt, *Korean Music*. London: Faber Music, 1987. 50.



[Plate 1-6: Orchid painting]⁵²

The beauty of curving lines of the orchid was done with brush and black ink on paper. To give dynamics to the curving lines of the orchid, painters are required to control their breathing through meditation before painting.⁵³ Such images can be also seen if the hand movements, associated with *sikimsae* in *kagok* practice, are observed. The movements are called ‘*sonsikim*,’ ‘*sonjangdan*,’ or ‘*sondongjak*.’⁵⁴ *Sondongjak* is an effective way of visually conveying the *sikimsae* of *kagok*. These movements trace the shape of signs in *kagok chǒngganbo* notation.

52 Wŏn Ok-sŏn’s personal collection.

53 Wŏn Ok-sŏn, calligrapher, personal interview. Christchurch, 13 March. 2005.

54 See Chapter 4 for detailed description of these.



[Figure 1-8: *T'oesŏng* sign]

The ascending and descending hand signs trace this line to indicate the increasing speed of the tremolo and the decreasing volume of the vocal sound. The downward gliding *sikimsae* (*t'oesŏng*) is a good example of a curved image. *T'oesŏng* means a speeding up of the tremolo (A^b -F in the *p'yŏngjo* mode) in the notation. The clear and soft sound fades slowly repeating A^b - F.⁵⁵

The following *kagok* notation [Figure 1-9] by Hong Wŏn-gi shows the beautiful curving lines of his calligraphic notation, which act as a stimulus for the beauty of the vocal lines being produced. Hong's calligraphy of *sikimsae* signs is well-expressed, so that the movement of the sound can be easily imitated. Calligraphy is very dynamic. It is written with a brush. Even one letter involves many different movements to create different tones by the powerful control of the brush strokes. In the same way the different dynamics, speed, range and curve of the hand movements convey the changes of dynamics, pace, accent, pitch and timbre in the voice.

⁵⁵ See p. 225-259 for details.

女唱歌曲

初章

北斗
七尾 하나 둘 셋
넷 다섯 여섯
일곱 분개

二章

惆悵한 발판 所志한 장
아뢰나이다

三章

그리든
님을 만나 情 옛말삼
채 못하여 날이 수이
새니 글로 惆悵

拍井

仲 ¹ 사	黃 ¹ 차	黃 ¹ 이	仲 ¹ 아	黃 ¹ 미	仲 ¹ 고	林 ¹ 지	黃 ¹ 부	①
林 ¹ 지	林 ¹ 지	林 ¹ 지	林 ¹ 지	林 ¹ 지	林 ¹ 지	林 ¹ 지	林 ¹ 지	
仲 ¹ 니	林 ¹ 모	林 ¹ 으	仲 ¹ 나	仲 ¹ 나	仲 ¹ 나	林 ¹ 사	...	
仲 ¹ 나	林 ¹ 하	林 ¹ 마	仲 ¹ 이	林 ¹ 하	黃 ¹ 부	仲 ¹ 하	○	
林 ¹ 지	林 ¹ 지	林 ¹ 지	林 ¹ 지	林 ¹ 지	林 ¹ 지	林 ¹ 지		
林 ¹ 로	仲 ¹ 여	仲 ¹ 나	林 ¹ 다	林 ¹ 다	仲 ¹ 나	仲 ¹ 두		
仲 ¹ 지	太 ¹ 지		仲 ¹ 바	仲 ¹ 바	仲 ¹ 바	仲 ¹ 바		
黃 ¹ 지	黃 ¹ 지		黃 ¹ 지	黃 ¹ 지	黃 ¹ 지	黃 ¹ 지		
林 ¹ 미	太 ¹ 지		黃 ¹ 지	黃 ¹ 지	黃 ¹ 지	黃 ¹ 지	○	
林 ¹ 지	仲 ¹ 지		林 ¹ 지	林 ¹ 지	林 ¹ 지	林 ¹ 지		
...		
...		
...	○	
...		
...		
...		
...	○	
...		
...		
...		

界面調 平弄 (北斗七星...) 全五分程度

[Figure 1-9: *Kagok* notation 'P' yǒngnong' by Hong Wǒn-gi]⁵⁶

⁵⁶ Hong Wǒn-gi. 1981: 103.

The Korean, beautiful, curving line is again an essential element in Korean traditional female solo dance, *salp'uri* (dance for releasing misfortune), which is considered the pinnacle of Korean folk dance.⁵⁷ *Salp'uri* was designed to exorcise evil spirits. The dancer always makes curving lines with a long white cloth while dancing, which symbolizes a path to drive away evil. Correspondingly, *salp'uri* also requires long breath control and slow movements to dance with *sanjo* music.



[Plate 1-7: *Salp'uri* dance]⁵⁸

The *salp'uri* dance starts in a very slow rhythm, in a mystical quiet manner, which requires extremely slow movements of the long, white cloth. During these

57 Tomoaki, Fuji. ed. *Book II: East Asia in The JVC Video Anthology of World Music and Dance*. JVC Victor Company of Japan. Massachusetts: Newburyport, 1988. 14.

58 Cho Tae-hyŏng. *Han'gukŭi Ch'um* [The Korean Traditional Dance]. Seoul: Taewŏnsa, 1990. 67.

movements, a high degree of spiritual, expressive ability is demanded for the dynamics.

By waving the white cloth, the dancer purifies her deep sadness and anger. As the tempo gradually increases, the white cloth traces bigger and faster lines.

1. 5. Vocalization (*Palsǒng*)

The Korean term '*palsǒng*' means 'how to make sound through the human body'.

It can be translated as 'vocalization'. This term is also emphasized whenever *kagok* is taught. Although the female *kagok* singer's voice is not very loud or strong, the sound itself is always clear and conveyed with tension during the long phrases. While singing, it is important not to push the sound out of the mouth, but keep it resonating within the body, usually for thirty seconds, for one breath. In order to do this, long breaths are essential. The longest breath in female *kagok* is around one minute and twenty seconds, through three syllables, in the slowest song, *p'yǒngjo Isudaeyǒp*, of *kagok han pat'ang*. To sing a long phrase within one breath, singers required special training in breath control.

At inspiration, a singer should inhale as much as she can in a second, as air freely enters the respiratory tract and the pressure below the glottis becomes lower than the atmospheric pressure. At the moment of full inspiration, the diaphragm is in its lowest

position. While singing, a singer should exhale as slowly as she can, and the airflow should be controlled. This task is to avoid the sudden collapse of the ribcage, and rapid diaphragmatic mounting.

During the breath management of her singing, a singer should keep a physical equilibrium. “To be skillful, a voice user must learn to maintain equilibrium between the mechanics of airflow regulation and vocal-fold resistance to the air in order to accomplish precise coordination between the two.”⁵⁹ In *kagok* singing, this physical equilibrium should accompany the emotional equilibrium, which is one of the important goals of *kagok* singing. Emotional equilibrium is also the aim of music learning in Confucianism, which is the cultivation of human virtue. Yi Sŏng-ch’ŏn described equilibrium as one of the aesthetics of Korean traditional classical music.

The music that was created by this elite group [in the Chosŏn dynasty] is called *Chŏngak* or ‘proper’ (correct, right) music. . . . Thus, the reason that music is necessary in a society is to make people proper and to create a society of higher values of ethics. And because *Chŏngak* is considered to be music that builds life of high character and builds courage towards devotion to the state, the *sŏnbi* and scholars chose *Chŏngak* as a way of discipline and pleased themselves in the playing and listening of it.

In the first chapter of the *Zhongyong* (The Doctrine of the Mean), a Confucian Literature, it is said, “While there are no stirrings of pleasure, anger, sorrow, or joy, the mind may be said to be in the

59 Miller, Richard. *Training Soprano Voices*. New York: Oxford University Press, 2000. 37.

state of equilibrium. When those feelings have been stirred, and they act in their due degree, there ensues what may be called the state of harmony.” The word equilibrium in this passage, can mean appropriate, not extreme, level, or balanced.⁶⁰

In the Chosŏn dynasty, women, especially, required enormous patience, which was one of the essential ethics. They had to keep ‘the rules of conduct for women.’ In order to keep these rules and to follow the traditional idea of seven evils ‘*Ch’ilgŏjyak*’, women were prohibited from disobeying parents-in-law, bearing no son, committing adultery, jealousy, carrying a hereditary disease or garrulousness, otherwise they would be expelled from the home. They were not allowed remarriage for their life span, although, upper class Korean men maintained several wives, and it was possible for an ordinary man to remarry.⁶¹ Women were not allowed to be jealous of their husband’s concubine but should suppress it.

Emotional equilibrium is the result of patience and refinement from anger, sorrow and joy. *Kagok*’s long breath control requires enormous patience as well, which led to emotional equilibrium. To sustain the tension of sound in long phrases, Cho Soon-ja advised her female students, including the author, to train the middle muscle of the vagina by repeatedly ‘relaxing and tensioning’ it slowly. She believed that when the

60 Yi Sŏng-ch’ŏn. 1997: 447-448.

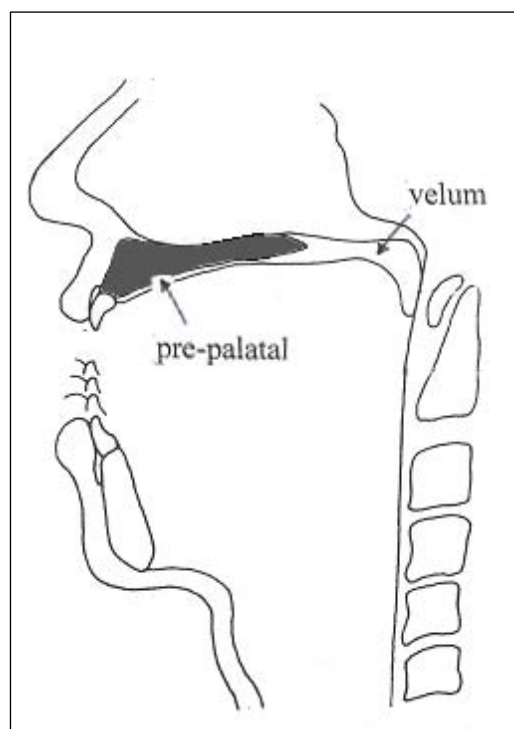
61 The Committee for the Compilation of The History of Korean Women. Ed. 1976: 96-97.

throat muscle is controlled, together with the vaginal muscle, the sound is much longer, clearer and more powerful. Her advice pointed to the traditional vocalization of *kagok*, which is often given during *kagok* lessons: “Tense and focus on the lower part of your abdomen, *tanjŏn*, and then vocalize through *twitmok* (back of your head).”⁶² However, this instruction is too vague to follow for people today. Cho Soon-ja interpreted the important area, ‘*tanjŏn*’, as the vaginal area and lower part of the hip joint. In addition, Korean traditional music scholars and *kagok* singers have not confirmed exactly which part of the body is referred to by the word ‘*twitmok*’.

During the interview with Kim Chŏng-ja, professor at the Seoul National University, she said “I suspect that ‘*twitmok*’ would be the soft palate (velum) in the mouth. My teacher, Kim Chin-hyang, did not allow me to make a sound from the hard palate (pre-palatal) in the mouth.”⁶³

62 Cho Soon-ja. personal interview. 12 February. 1996.

63 Kim Chŏng-ja. personal interview. 18 August. 2001. Personal collection Video No.8.



[Figure 1-10: A schematic view of velum and pre-palatal]⁶⁴

Kim Chŏng-ja 's opinion is the same as that of Cho Soon-ja and Kwŏn Il-ji. They all treated the sound from the hard palate in the mouth as non-tense sound called '*pŏlkŏk chabarajin sori*'. As stated before, the sound from the hard palate was also prohibited because it requires the singer's teeth to be seen. Surprisingly this vocalization is again strongly related to women's demeanour in the Chosŏn dynasty. Women in the Chosŏn dynasty were never allowed to open their mouth widely. Even when smiling they were not allowed to show their teeth. They were educated to be quiet. "After the marriage ceremony . . . It was the beginning of the woman's married life, a life of

64 Miller, Richard. 2000: 34.

patience and self-restraint. The bride had to remain as speechless as a statue and could not speak even if she were asked questions by the groom. She was also forbidden to make the least movement on her own.”⁶⁵

1. 6. The performance position (*Chase*)

The performance position, *chase*, is considered to be an important aspect in *kagok* singing. Hong Wŏn-gi emphasized: “To be skillful in singing, *kagok* singers should sit on a floor with the right posture and peaceful face, tightening the lower abdomen area. Even if a singer is very talented and has a good voice, he/she cannot make a good sound without *kagok*’s authentic posture.”⁶⁶ The performance position of *kagok* follows the Korean traditional living style, that is, to sit on the floor without a chair. The actual sitting position between male and female singers is again different. Male singers traditionally sit in a fixed cross-legged position with hands on their thighs. Female singers sit with their right knee bent up in front of the chest and the left leg folded under the right. The hands are folded over each other on the raised knee. This was the typical sitting position for women even in everyday life in the Chosŏn dynasty, and it is sometimes carried through to the present day. The following photo of Cho Soon-ja and

⁶⁵ The Committee for the Compilation of The History of Korean Women. Ed. 1976: 95.

⁶⁶ Hong Wŏn-gi. 1981: 23.

her teacher Yi Chu-hwan at a recital in Japan, in 1964, shows this performing position.

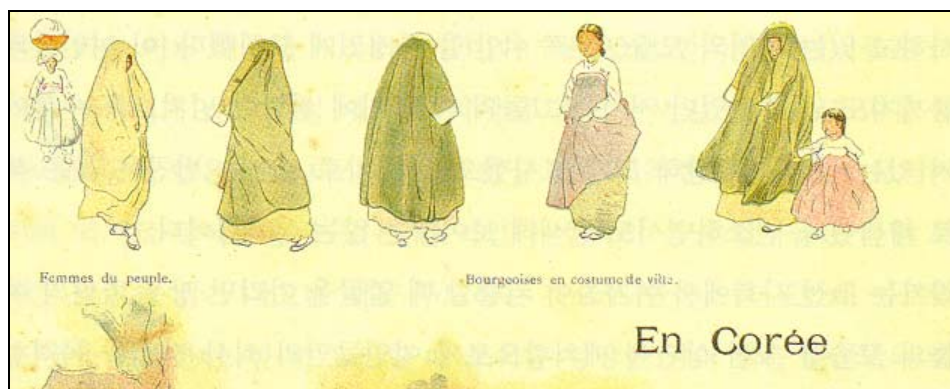


[Plate 1-8: Yi Chu-hwan and Cho Soon-ja at a recital in Japan in 1964]⁶⁷

The above woman's posture seems tense, introverted and passive, but the male's position seems more relaxed and positive than the woman's one. Passive social customs of women in the Chosŏn dynasty affected every manner of women's lives including their clothes and sitting postures. In public, women from high and middle classes were expected to hide their faces, except for their eyes, with special clothing '*changot*.'⁶⁸

⁶⁷ <http://www.chosoonja.org>, access. 10. December. 2002.

⁶⁸ The Committee for the Compilation of The History of Korean Women. Ed 1976: 85.



[Plate 1-9: Woman with *changot* in 1902]⁶⁹

Today, however, Cho Soon-ja rejects the traditional woman's performance position for two reasons.⁷⁰ Firstly, the women's performance position makes singers'

⁶⁹ De Lannetgierre. 1902.

⁷⁰ Cho Soon-ja. personal interview. 13 June. 1996.

breath control difficult because the body shape is too tight to breathe. Secondly, today there is no reason for women to have such passive manners. The human rights situation between men and women in today's Korea is one of equality.



[Plate 1-10: Cho Soon-ja and Kim Kyŏng-bae at a recital in 1984]⁷¹

1. 7. *Kagok* text: *Noraetmal*

Vocal music can more closely express social attitudes and the cultural and individual experiences of its creators, than instrumental music because of the texts (*noraetmal*). *Kagok* also reflects the social attitudes and customs of the Chosŏn dynasty through its texts. Today, *kagok*'s texts have been researched under the

⁷¹ <http://www.chosoonja.org>. access. 10 December. 2006.

Korean traditional poetic genre '*sijo*.'

⁷² Ethnomusicologists such as Alan Merriam, Bruno Nettl and John Blacking emphasized the importance of studying the text of songs. "One of the most obvious sources for the understanding of human behaviour in connection with music is the song text. Texts, of course, are language behaviour rather than music sound, but they are an integral part of music and there is clear-cut evidence that the language used in connection with music differs from that of ordinary discourse."⁷³

The illustrations of the literati and *kagok* singers' main interests and the attitudes of the Chosŏn dynasty in the text are obvious. Through the texts, *kagok* became especially the vehicle of female emotional expression, because other ways of emotional expression were very limited under Confucian society. Outside the palace, the literati and *kisaeng* both enjoyed not only the beauty of nature but also extra liberties. These arts were regarded as the literati's *p'ungnyu* which symbolized nature and freedom. The following table shows an analysis of such typical subjects in one suite for both male and female *kagok* songs in *Kagokpo* (The *kagok* notation book) by Yi Chu-hwan.

⁷² Song Bang-song, *Source Readings in Korean Music*. Seoul: Korean National Commission for UNESCO, 1980. 117.

⁷³ Merriam, Alan P. *The Anthropology of Music*. Illinois: Northwestern University Press, 1964. 187.

Sadness of waiting	Enjoyment of life	Chinese tale	Appreciation of nature	Prosperity
8 songs (53.3 %)	3 songs (20 %)	2 songs (13.3 %)	1 song (6.6%)	1 song (6.6%)

[Table 1-10: The analysis of the subjects of **female** *kagok*]

Patriotism	Bravery	Enjoyment of life	Chinese tale	Appreciation of nature	Prosperity	Diligence
8 songs (30.7 %)	3 songs (11.5%)	9 songs (34.6%)	2 songs (7.6%)	2 songs (7.6%)	1 song (3.8%)	1 song (3.8%)

[Table 1-11: The analysis of the subjects of **male** *kagok*]

The table above shows that the themes of texts are strongly related to their personal emotions, full of intimate feelings (usually in relation to love, to nature, to self-pity) rather than social or political propaganda. The most popular subject of female *kagok* songs was ‘the sadness of waiting for their lovers.’ This subject occupies eight of the fifteen songs (53%). This fact reflects *kisaeng*’s miserable life style. They longed for their lovers, who visited them only occasionally and then left without warning. This circumstance were often observed in Korean poetry in classical Chinese (*Han’guk hansil*) and *kagok* anthologies. One Korean literature scholar thoroughly analyzed *kisaeng*’s identity and receptive femininity through the

Korean poetry in classical Chinese, which were written by *kisaeng* and their lovers.⁷⁴

Composing poems and singing *kagok* were the vehicles of expression of their insight and concerns. In *Kogŭm kagok*, their sorrows of separation were dealt with three different levels.⁷⁵

In contrast, male *kagok* songs convey ‘enjoyment of life’ (34.6%), ‘patriotism’ (30.7%) and ‘bravery’ (11.5%) instead of ‘sadness of waiting’. Patriotism towards the King was the first priority of a male’s life, but the expression of their love towards females, as elegant literati, was almost forbidden in the Chosŏn dynasty.⁷⁶

The reason for gender distinctions in *kagok* texts is also clear. Again, these are related to general differences in gender roles during the Chosŏn dynasty. Men, as well as being required to be brave, patriotic and have outgoing personalities, were involved in all sorts of social, political and business interests. Women were expected to be patient, retiring and do household tasks. They were not allowed a social life outside home. *Kisaeng* were no exception. The first songs of both male and female *kagok* suites are good examples of how different messages are set to a similar melody in both male and

74 Park Yŏng-min. *Han’guk Hansiwa Yŏsŏng Insikŭi Kudo* (Korean Poetry in Classical Chinese and the Epistemological Frame for Femininity). Seoul: Somyŏng ch’ulp’an, 2003.

75 Cho Soon-ja. *Kajipe Tamanaen Noraewa Saramdŭl* [Songs and People in the Kagok Anthologies]. Seoul: Pogosa, 2006. 102.

76 Kawamura, Minato. 2002: 100.

female *kagok*.

A willow tree becomes a ball of thread
An oriole's singing turns into a spinning
wheel.
Weaving my broken heart through the
ages for my love.
Who was it that said 'spring blossom is
beautiful!'

[Figure 1-11: The first song of **female** *kagok*
suite]⁷⁷

Does dawn light the east window?
Already larks sing in the sky
Where is the boy that tends the ox - has he not
yet roused himself?
When will he get his ploughing done in the
long field over the hill?

[Figure 1-12: The first song of **male** *kagok* suite]⁷⁸

[Figure 1-11] presents a woman's broken heart in spring blossom longing for her lover.

However, [Figure 1-12] encourages people to be diligent through its active mood.

Overall, the texts of *kagok* clearly show that a *kisaeng*'s life was still very much dependent on men although *kisaeng* were allowed to sing songs, play instruments and write poems which were usually male dominated areas.⁷⁹

⁷⁷ Lee In-suk. Trans.

⁷⁸ Rutt, R. Trans. *Pamphlet of the Han'gukŭi Chŏnt'ong kagok – Namyŏch'Ang Chŏn'gok* [Anthology of Korean Vocal Tradition: *Kagok*]. Jigu Rec. 8608-G112-G117. 3 LPs. 6LPs. 1986. 39.

⁷⁹ Hahn Man-yŏng. *KUGAK: Studies in Korean Traditional Music*. Seoul: T'amgu dang, 1991. 21-22.

1. 8. The performance order (*Yŏnju sunsŏ*)

Kagok songs are collected together in *han pat'ang* and sung in a predetermined order like a 'suite'. The fifteen female *kagok* songs which make up *kagok han pat'ang* can be divided into three major groups (songs 1-4, 6-9, 10-14) with a bridging song (song 5) and a final song (song 15). The first group of four, the original *kagok* songs, (1. *Isudaeyŏp*, 2. *Chunggŏ*, 3. *P'yŏnggŏ*, 4. *Tugŏ*) are sung in *p'yŏngjo* mode. The second group of four, also original *kagok* songs, is in *kyemyŏnjo* mode and these have the same titles as songs 1 to 4. The third group consists of more recent songs which have longer texts than the original songs. The tempo is faster than the original songs, except for the final song (song 15). This is in a slow tempo and has a tranquil mood. These fifteen songs are sung without a break.

Title	Tempo	Mode
1. <i>Isudaeyŏp</i>	One beat = 20	<i>P'yŏngjo</i>
2. <i>Chunggŏ</i>	One beat = 25	<i>P'yŏngjo</i>
3. <i>P'yŏnggŏ</i>	One beat = 30	<i>P'yŏngjo</i>
4. <i>Tugŏ</i>	One beat = 45	<i>P'yŏngjo</i>
5. <i>Panyŏp</i>	One beat = 80	<i>P'yŏngjo</i> + <i>Kyemyŏnjo</i>
6. <i>Isudaeyŏp</i>	One beat = 20	<i>Kyemyŏnjo</i>
7. <i>Chunggŏ</i>	One beat = 25	<i>Kyemyŏnjo</i>
8. <i>P'yŏnggŏ</i>	One beat = 30	<i>Kyemyŏnjo</i>
9. <i>Tugŏ</i>	One beat = 45	<i>Kyemyŏnjo</i>
10. <i>P'yŏngnong</i>	One beat = 50	<i>Kyemyŏnjo</i> + <i>P'yŏngjo</i>
11. <i>Urak</i>	One beat = 55	<i>P'yŏngjo</i>
12. <i>Hwan'gyerak</i>	One beat = 55	<i>P'yŏngjo</i> + <i>Kyemyŏnjo</i>
13. <i>Kyerak</i>	One beat = 60	<i>Kyemyŏnjo</i>
14. <i>P'yŏnsudaeyŏp</i>	One beat = 75	<i>Kyemyŏnjo</i>
15. <i>T'aep'yŏngga</i>	One beat = 45	<i>Kyemyŏnjo</i>

[Table 1-12: Order of female *kagok han pat'ang*]⁸⁰

The overall performance order of *kagok* shows that there is a gradual tempo increase from one song to the next, until the last song, which is in a slow tempo. This is achieved by the quickening of tempo within each group of songs. The tempo increase is related to the idea of the Korean literati. They considered that a slow-paced life style was elegant and a faster one was vulgar or frivolous. For example, the literati only

80 Yi Chu-hwan. *Kagokpo*. Seoul: Kagokhoe, 1959.

walked slowly with their hands folded behind their backs because they considered themselves elegant and intelligent people, different from ordinary people.

The first song, ‘*Isudaeyŏp*’ is in the slowest tempo of *kagok* (twenty beats in a minute), and represents their dignity and grace.⁸¹ Chun Inpyong also described the aesthetical view of music in the Chosŏn dynasty as follows:

If a person is to be a gentleman (*Kunja*), music and morality always have to be present in his daily life. Music has to be used for personal mind control and as a vehicle of enlightenment for the citizen . . . Music has to be always in a slow tempo and have peaceful melodies. Music in fast tempo and with loud sounds should be treated as lascivious music.”⁸²

As the singers become more involved in the *kagok* performance, they experience more emotional and physical warmth. This results in an increase in tempo and is seen as reflecting the literati’s relaxation of their social and political morals. The tempo of the third group (songs 10-14) is faster than the first and the second group. The fourteenth song can be considered the climax of *kagok han pat’ang*. It has the fastest tempo except for the bridging song ‘*Panyŏp*’ (song 5). The sixteen-beat rhythmic cycle (*changdan*) used in other songs is condensed into the abbreviated ten-beat, rhythmic cycle by

81 Chang Sa-hun. 1985: 445.

82 Chun Inpyong. “*Chosŏnjo chungin Ŭmakŭi Miŭisik*” [Aesthetics of the Middle Class in the Chosŏn Dynasty].
Trans. Lee In-suk, *Ŭmakp’yŏngnon* 11. (2000a): 120-121.

deleting six rests. The second to last of both the female and male songs are no longer about sadness as follows.

The peony is the king of flowers
and the sunflower a noble subject;
The lotus is a gentleman,
the apricot blossom a commoner;
The chrysanthemum a sage in retirement,
the plum blossom a poor scholar;
the gourd flower is an old, old man,
the China pink is a boy;
The mallow is a witch
and the wild rose a harlot;
Among them the pear blossom is a poet,
and are not the red peach, the green peach,
and the peach of three colours,
all of them playboy?

[Figure 1-13: The fourteenth song of the
female *kagok han pat'ang*]⁸³

A small yacht
Made from a pine tree
Is ablaze with music
Flutes, drums, zithers
Liquor and cuisine
A rock hammer chiseled from the *Anam*
Mountain
Made a channel
That brought female entertainers, rice
wine, and 'ladies of the night' to the
beach.
They party in the moonlight
Enjoy the cruise and drunken merriment
And make love as they flow through
Kŭmyŏng cave and lake Sŏnnu

[Figure 1-14: The twenty-fifth song of the
male *kagok han pat'ang*]⁸⁴

83 Rutt, Richard. Trans. 1986: 39.

84 Lee In-suk. Trans.

The finale song ‘*T’aep’yǒngga*’ is sung in a tranquil mood. Its tempo is dramatically reduced. It decreases from seventy-five beats to forty beats per minute. The text is about the prosperity of the nation. The Korean musicologist, Chang Sa-hun depicted *p’ungnyubang* phenomenon as follows.

Kagok was often enjoyed by the literati during a banquet with alcohol. Initially, in spite of starting to sing, the literati’s attitude is still stiff with tension because of their social position. As the appreciation of songs increases, the party atmosphere loosens and there is an increase in warmth and laughter. As they became more involved in *kagok*, they became more drunken and more ‘human’ in nature. They forget their social position and begin talking about humorous tales and sexual innuendoes. They enjoy the feeling of freedom as an everyday human being. However, the literati could not return home without dignity and grace, so they must revert to their slow pace of life. This reflects their dignity and courtly manners.⁸⁵

Han Myǒng-hŭi also described how Chosŏn literati fully enjoyed *kagok* and how the slowest song, *Isudaeyŏp* were appreciated in a cheerful mood in their *p’ungnyubang*.⁸⁶ He considered the appearance of the female’s slowest song, *kyemoyjo Isudaeyop*, in the middle of party as the most enjoyable time and climax of the party.⁸⁶

85 Chang Sa-hun. 1985: 448. Trans. Lee In-suk.

86 Han Myǒng-hŭi, *Urigarak Urimunhwa [Korean Melody and Korean Culture]*. Seoul: Ttabibat, 1994.

Conclusion

Anthony Seeger stated that singing was “part of the social reproduction.”⁸⁷ *Kagok*, the classical vocal form, is part of the social reproduction of the Chosŏn dynasty. *Kagok* sound alone is not the most significant aspect. The philosophy and social context in the Chosŏn dynasty were equally important. More than any other genre, *kagok*, which was the most loved, contained the aesthetic views of the elite social group (literati and *kisaeng*) of the Chosŏn dynasty.

In this chapter, *kagok*’s aesthetics in conjunction with musical sound, accompanying instruments, vocal quality, musical form, vocalization and timbre have been explained. Unique vocal qualities clearly relate to female roles in the Chosŏn dynasty, and female vocalization is similarly related to the social ethics of that period (such as avoiding loud sounds and therefore using falsetto techniques). The most tangible evidence of *kagok*’s aesthetic lies in the musical form with its related *taegang* structure of beats and syllables, musical cadential phrase sound and their relationship with the text’s rhyming patterns.

The definition and classification of *sikimsae* terminology are still controversial and *sikimsae* should be further defined and clarified as one the essentials of Korean

⁸⁷ Seeger, Anthony. 2004: 130.

traditional music. This clearer definition and classification of *sikimsae* in Korean traditional music, including *kagok*, will avoid any further distortion in its notation and transcription. Because *sikimsae* is not the same as Western ornamentation, despite its translation from Korean as ‘ornamentation,’ a substantial change on this subject was necessary.

The different aesthetics of Korean traditional music were often only described through abstract theories from old Confucian references, without showing musical examples. Therefore, in this chapter an analysis of the above features (*sikimsae*, accompanying instruments, vocal quality, musical form, vocalization and timbre) went some way to rectifying this.

CHAPTER 2

Marginalization of Female *Kagok*: Female *kagok* singers and *kagok*'s history

Introduction

Little research has been done on the origin of female *kagok* and singers although a lot of research has been done on male *kagok* and the music itself.¹ However, *kagok* songs were definitely enjoyed by both the male literati and female entertainers, *kisaeng*, during the Chosŏn dynasty.² *Kisaeng* were called talented ladies (*kinyŏ*, *ki* means talent and *yŏ* means female), or artistic talents (*yegi*, *ye* means arts and *gi* means talent), before the Japanese colonization.³ In spite of *kisaeng*'s great contribution to *kagok* as singers, composers and audiences, they were marginalized in Korean traditional music history.

1 i) Sin Kyŏng-suk. "Aesthetics of *kagok* singers." *Han'gukhak yŏn'gu* 10. (1998) : 309. Seoul: Korea University Press.

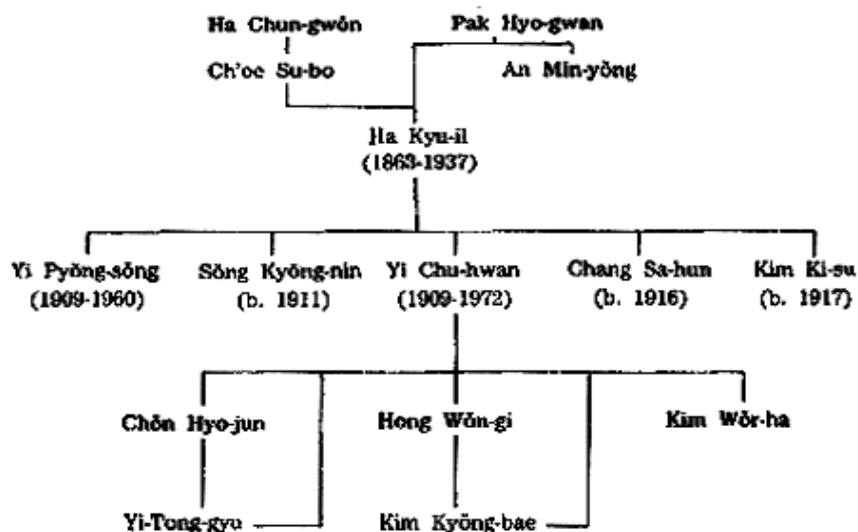
ii) Kim Yŏng-un. "Observation of the development of female *kagok*." *The Proceedings of Symposium of The Celebration of Kŭmha Ha Kyu-il*. Seoul:Ehwa Womans University. 2000.

iii) Sŏ Han-bŏm. "Chŏnt'ong *kagokŭi maek*" [The Mainstream of *kagok*]. *Sŏn'ga Kim Wŏl-ha*. Seoul: Dahalmedia, 2001. 70-82.

2 Lee Hye-ku. *Han'guk Ŭmak Sŏsŏl [The Observation of Korean Music]*. Seoul: Seoul National University Press. 1989. 244.

3 Sin Hyŏn-gyu. "Kisaeng as the leader of popular culture in Chosŏn dynasty."
<http://kr.blog.yahoo.com/rppicture/1217423.html>. 2 December. 2006.

In addition, it is extremely hard to find any record of female *kagok* singers in *kagok*'s old manuscripts and anthologies. For example, fifty-six names were mentioned as famous *kagok* singers during the eighteenth and nineteenth centuries in a *sijo* anthology, *Haedong kayo*, written in 1763, but all of the names seem to be male.⁴ Today, one of the well-known books, *An Introduction to Korean Traditional Music* (*Kugak ch'ongnon*), written by Chang Sa-hun mentions *kagok* on forty-four pages, but it mentions twenty-five male *kagok* singers only, as the significant singers in *kagok* history.⁵ Although Sŏng Kyŏng-nin made a genealogy of the present *kagok* tradition, as follows, there is no female name apart from Kim Wŏl-ha.



[Figure 2-1: Genealogy of the present *kagok* tradition]⁶

4 One of the traditional *kagok* anthologies written by Kim Su-jang in 1763.

5 Chang Sa-hun. 1985: 418 - 462.

6 Sŏng Kyŏng-nin. 1986: 33.

These facts are not surprising if the circumstances of the Chosŏn dynasty are considered. The preface to *Women's culture in the Chosŏn dynasty* (*Chosŏn-yŏsokko*) is a good example which shows the low standard of research into female singers:

There were twenty million people living in the Chosŏn Dynasty and half of them were women. There are quite a lot of stories about female culture including marriage life, methods of home education, traditional manners and so on . . . I read *Ojuyŏsokt'onggo* written by the American scholar, Im Rak-ji. He explained the women's culture in the Chosŏn dynasty with only one example: when a mother wants to stop her baby's crying, the traditional way is to say 'a tiger is coming for you'. I wondered why he explained only one example among uncountable cases of female culture in the Chosŏn dynasty. It is understandable because the author of the book was non-Korean and his knowledge about Korean culture and society was too limited. In addition, this is our fault because no book or resource has been written about women in the Chosŏn dynasty.⁷

This chapter aims to show how *kagok* was enjoyed by *kisaeng* and literati and how female *kagok* has been transmitted historically. It also reveals the *kisaeng*'s social and educational experiences as *kagok* singers. Today, *kisaeng* groups no longer exist in Korea. However, a few previous *kisaeng* and professional *kagok* singers who try to

7 Yi Nŭng-hwa. *Chosŏn yŏsokko* [*Women's culture in the Chosŏn dynasty*]. Seoul: Tongmunŏn, 1990. 37. Trans. Lee In-suk.

contribute to the preservation and introduction of *kagok*, do exist in Korea. These respected singers and teachers will be introduced as present day *kisaeng*.

The historical aspects of *kagok* will be also examined, focusing on how and why the variety of repertoire of *kagok* in the eighteenth century has shrunk into only one suite today: the present. The era of decline, the flourishing era, and the era of development will be considered. In order to research the origin of *kagok*, old manuscripts of *kagok*'s accompanying instrument '*kōmun'go*' and its anthologies are referred to. These are the main references for *kagok*'s oral transmission from its origins to the beginning of the twentieth century.

2. 1. *Kagok* singers, '*kisaeng*.'

It is evident that *kisaeng* contributed greatly to all sorts of artistic and musical developments in the Chosŏn dynasty as producers and consumers. Lee Byong-won stated that the contribution of *kisaeng* to Korean music and dance was considerable.⁸ However, in spite of the *kisaeng*'s long history few of their contributions, have remained, such as their education systems, training methods and performance records, as Yi Nŭng-hwa, Yi Mun-yŏl and Kawamura have also stated. This is largely because

⁸ Lee Byong-won. 1980: 201.

kisaeng were thought too frivolous, and were considered a part of popular culture. Consequently, the need for documenting and researching *kisaeng* was very weak. The Chosŏn dynasty and the Korean government did not encourage people to research *kisaeng*. However, *kisaeng* are popular characters in the Korean traditional literature and tales. This fact reflects that *kisaeng*, regardless of their social status in the past, were still strongly connected to the lives of ordinary people

Kisaeng have been researched by Korean literature scholars through the traditional tales and their literature, rather than by Korean musicologists. Louise McCarthy researched *kisaeng* in the Koryŏ period in her Ph.D dissertation through the analysis of the traditional poetry book, *Tongguk Yi Sanggukchip* by Yi Kyu-bo.⁹ There are few and limited publications in English on the subject. If research focused on *kisaeng* not only on its association with entertainment, even prostitution, but on the fact that many of the women were important musicians, poets and artists, the education of *kisaeng* and their works would become critically valuable. Much of the music written at this time was created, performed and appreciated by those members of *kisaeng* themselves.

⁹ McCarthy, Kathleen Louise. “*Kisaeng in the Koryŏ period*.” Ph.D. diss. Harvard University. 1991.

Today, *kisaeng* have all but vanished from Korea. *Kisaeng* today only means prostitute in Korea, hence, as mentioned above, the roles of women in the upper and middle classes under Confucianism were largely confined to the domestic sphere. Women received only an informal education at home, because women were required to obey the Confucian virtues of diligence, filial piety and chastity.¹⁰ The male society needed female groups who could entertain them. Consequently, the *kisaeng* system was formally set up and controlled by the Chosŏn dynasty.

2. 1. 1. The *kisaeng* system

The *kisaeng* system developed during the Koryŏ dynasty (918-1392)¹¹. *Kisaeng* were trained in dancing and musical performance for national festivals called a female musician (*Yŏak*).¹² However, the *kisaeng* system was strengthened during the Chosŏn dynasty. The male dominated society of Confucianism needed female entertainers for either private parties or governmental occasions. In addition, women in the palace were not treated by male doctors. Consequently, the Chosŏn dynasty needed to train both female entertainers and female doctors, also called talented ladies (*kinyŏ*). They were

10 The Committee for the Compilation of The History of Korean Women. Ed. 1976: 50.

11 McCarthy, Kathleen, 1991: 3.

12 Kim Tong-gyu. "The history of *kisaeng* during the Yi dynasty." *Asia Yŏsŏng Yŏn'gu* [*The Research of Females in Asia*]. Seoul: Asia Munje Yŏn'guso Sungmyŏng University. 1966: 75-76.

controlled and trained by the Department of Performing Arts in the Chosŏn dynasty (*Changakwŏn*).

Female entertainers, *kinyŏ*, were chosen as young girls from the common people or lower classes. Young and clever *kinyŏ* apprentices were selected and trained, in mainly Chinese medicine and acupuncture, to be doctors. However, they had to learn dancing and singing to perform at National festivals, official parties and even private parties. They belonged to the Clinic for the Royal Family (*Naeŭiwŏn*) and Ministry of Health (*Hyeminsŏ*). In addition, the needlewomen of the Costume Department for the Royal Family (*Sangŭiwŏn*) were also trained in singing and dancing.¹³ The following text by Lee Hye-ku shows evidence of female *kagok* ‘*kisaeng*’, who also belonged to other departments.

Apart from the official parties organized by the dynasty, the literati had private parties or banquets for the appreciation of the beauty of the four seasons: *Ch’unhwayu* [blossom of spring], *hajŏngp’ung* [green trees and breeze of summer], *ch’unmyŏngp’ung kain* [the clear and bright moon of autumn], *tongjŏnggyŏng* [snowy mountains of winter]. These parties were accompanied by *kisaeng* who are famous for singing. The literati enjoyed *kisaengs*’ singing and dancing . . . at the famous banquets called *sŭngse norŭm* and *pyŏlgam norŭm* at the *Pukkijŏng* where one hundred literati, musical accompanists and professional *kagok* singers (*kagaek*) were sitting. After a while, a medical doctor *kisaeng* and an embroiderer

13 Chang Sa-hun. “Education in Classical Korean Music, Past and Present.” *Korean Traditional Music*. Ed. *The Korean National Commission for UNESCO*. Seoul:UNESCO. 1980: 86-87.

kisaeng came and sang *ujo Isudaeyŏp kagok* songs and danced.¹⁴

There were three, different, strictly classified *kisaeng* grades at the end of the Chosŏn dynasty.¹⁵ Of course, the social levels of *kisaeng*'s guests were different as well. The highest grade of *kisaeng*, *ilp'ae*, was a government position which was especially created to control the *kisaeng* group. The *ilp'ae* was expected to learn music, dance and literature, in order to entertain at upper class functions. They were also allowed to have private guests in their home. Female doctors who treated women in a palace also belonged to this highest grade. Some *kisaeng* were given very high positions by the kings of the Chosŏn dynasty. The second highest *kisaeng*, *ip'ae* were concubines, who had retired at the age of thirty from the highest grade, and part-time prostitutes who entertained at private parties with their artistic skills. The third highest *kisaeng*, *Sam-pae*, served ordinary men by singing popular songs, but they were forbidden to perform the classical songs and dances of the first grade *kisaeng*.¹⁶

Regardless of the *kisaeng* grade, most *kisaeng* were involved in “entertaining men” with song, dance or sexually explicit behaviour. *Kisaeng* appeared in almost all paintings of the Chosŏn dynasty's functions and chronicles. In formal functions by the

14 Lee Hye-ku. 1989: 242- 244. Trans. Lee In-suk.

15 Hahn Man-yŏng. 1991: 21-22.

16 The Committee for the Compilation of The History of Korean Women. Ed. 1976: 139-140.

dynasty and informal parties, *kisaeng*'s involvement was essential. The following painting is a good example of *kisaeng*'s involvement in official events and private parties.



[Plate 2-1: *Pumyŏnnyu yŏnhoedo* in the eighteenth century]¹⁷

In order to achieve a higher level of performance, *kisaeng* lived together and trained every day, in the dynasty-provided house, *kyobang*, which was considered as the representative artists group in the Chosŏn dynasty.¹⁸

The association of *kisaeng* with entertainment did not necessarily mean these women were always subservient to men. Many *kisaeng* had close friendships with men and enjoyed a level of freedom and autonomy that was denied most of the women of

¹⁷ <http://www.kcds.hs.kr/PAINT/image/p126.2>. May. 2002.

¹⁸ Cho Kyu-ik. *Kagok ch'angsaui kungmunhakchŏk ponjil* [*The Nature of Kagok in the Korean Literature*]. Seoul: Chipmundang. 1994: 359.

that period.¹⁹ Some *kisaeng* are celebrated today, although most names of the *kisaeng* were forgotten. For example, *kisaeng*, Non'gae who is said to have dragged an invading Japanese officer to his death over a cliff in Chinju in 1592, is celebrated through the 'Non'gae Festival' every year in Chinju.

2. 1. 2. *Kagok Kisaeng*

The *kagok-kisaeng* were treated as the highest group of *ilp'ae*.²⁰ Women in this group were accomplished composers and singers of *kagok*. They were highly acclaimed and were the most popular genre of both musicians and literati among the upper class. The *kagok* song and its text (*sijo*) were the most popular media of expression for these literati and the *kisaeng*'s way of thinking.²¹

In the preface of *Ch'ŏnggu yŏngŏn* (one of the most popular anthologies), *Sigaildo-sasang* (*Si* - poem, *ga* - song, *il* - correspondence, *do* - principle, *sasang* - ideology) is explained.²² *Sigaildo-sasang* literally means that a poem and a song are both performed at the same time. In other words, once *sijo* was written it should be presented through a song. This is valuable evidence in the tracing of how *kagok* was

19 Park Min-yŏng. *Han'guk Hansiwa Yŏsŏng Insikŭi Kudo* (Korean Poetry in Classical Chinese and the Epistemological Frame for Femininity). Seoul: Somyŏng ch'ulp'an, 2003. 139, 144, and 179.

20 Kim Chŏng-ja. personal interview. 21 August. 2001.

21 Park Min-yŏng. 2003: 232.

22 One of the three famous *kagok* anthologies in the Chosŏn dynasty written in 1728.

enjoyed in the Chosŏn dynasty. *Kagok* was composed from the text of the song. *Sigaildo-sasang* also reveals the origin of *kagok* performance that *sijo*, Korean traditional poetry, was composed to be sung rather than read.²³ After composition of the text, *sijo*, then *kisaeng* or the literati spontaneously sang it in the musical form of *kagok* with an expression of their emotion. These hundreds of songs were compiled in the *kagok* anthologies. However, the male and female *kagok han pat'ang* has been sung alternatively from male to female within the fixed repertoire and form since Ha Kyu-il.

Kagok was originally enjoyed in the *p'ungnyubang* (the literati's salon or party place), so the texts contain their author's humor and wit but they remain anonymous. The following text of the male *kagok, soyong*, shows one such literati's wit.

A pot which cooks by itself without wood burning.
 A horse which grows everyday without feeding.
 A *kisaeng* who works spinning and catering without complaint.
 A kettle which offers wine without stopping.
 A cow which gives birth every day without care.
 Oh wu oh.....,oh wu oh.....
 If I had these five things, I would not envy anybody.²⁴

Under the these cheerful circumstances, literati and *kisaeng* often fell in love or had strong relationship in spite of their different social status. An affair between the famous literati, Sŏ Kyŏng-dŏk and the most famous *kisaeng* in Korean history, Hwang

23 Kawamura (2002) shows a picture of *kisaeng* doing calligraphy with a brush indicating that *some kisaeng* could read and write.

24 Trans Lee In-suk.

Chini (1506 - 1544), are still popular today and a few her poems are still remembered as a responsorial song (*hwadapka*) in Korea. Hwang Chini's works, on the mutability of love, are acclaimed for their depth of feeling, meditative rhythms and rich symbolism.

Her three poems have been passed down as follows:²⁵

P'yŏngjo Isudaeyŏp in the third suite of female kagok

동짓달 기나긴 밤을 한 허리를 들어 내여	I cut in two
춘풍이불아래 서리서리 넣었다가	A long November night, and
어룬님 오신날 밤이여든	Place half under the coverlet, Sweet-
굽이 굽이 펴리라	And When he comes, I shall take it out,
	Unroll it inch by inch, to stretch the night.

1. P'yŏngjo P'yŏnggŏ in the second suite of female kagok

어저 내일이여 그릴줄 모르던가	Oh! How poor I am!
이시랴하드면 가랴마는 제구타여	I couldn't imagine how much I would
보내고 그리는 정은 나도 몰라 하노라.	miss my lover. I did push him to leave me.
	Why am I missing him so much?

2. Kyemyŏn Kyerak

청산리 벽계수야 수이 감을 자랑마라	Do not boast of your speed,
일도 창해 하면 다시 오기 어려워라	O blue-green stream running by the hills:
명월이 만공산하니 쉬여간들 어떠리.	Once you have reached the wide ocean,
	You can return no more.
	Why not stay here and rest,
	When moonlight stuffs the empty hills?

In spite of *kisaeng*'s low social status, *kagok kisaeng* was extremely high and they enjoyed much fame. They were also privileged to have an academic life, which was not

²⁵ Lee, Peter H. Ed. *Anthology of Korean Literature*. Honolulu: University of Hawaii Press, 1981. 92.

allowed for ordinary women in those days. The *kisaeng*'s high power originated from the Koryŏ period. McCarthy depicts *kisaeng*'s social statues as follows: "While in court dances *kisaeng* are often portrayed as goddesses with life-prolonging powers, in the annals and biographies in the History of Koryŏ they are typically associated with untoward behavior, be it dissention among officials or unkindly decorum. But the increasing frequency of such accounts as the dynasty progressed suggests that the popularity of *kisaeng* as concubines increased throughout the latter half of the Koryŏ period."²⁶ Yi Mae-ch'ang (1573-1610), produced her own anthology *Maech'angjip*, which is the only anthology written by a female.

The *kyemyŏnjo Isudaeyŏp* of the female *kagok han pat'ang* was from the anthology, which is about the most popular theme of female *kagok* songs about the sadness of a waiting lover. The following description shows how *kagok kisaeng* were viewed in the Chosŏn dynasty:

The famous *kagok kisaeng*, *Kyesŏm* (1766-?) who achieved her own singing style '*Kyerangjo*', mourned her *kagok* teacher, Lee Chung-bo. She wanted to visit her teacher's tomb twice a day to pay her respects but it was during the busiest season of preparing for a national festival. Other *kisaeng* gathered in a room to practise together. The council considered her emotional state so they offered her horses for her convenience. When she expressed her grief through *kagok* singing at literatis' private

²⁶ McCarthy, K. Louise. 1991: 1. (The abstract) The following sources also support *this*: Park Yŏng-min (2003) and Sin Kyŏng-suk (1998).

functions, the literati could not help crying. Soon after her teacher's death she left the palace behind her, together with her social position, fame and wealth and lived in the remote countryside as a Buddhist.²⁷

Kagok kisaeng were, then, different from folk song *kisaeng*. *Kagok kisaeng* were considered to be the best singers and most elegant *kisaeng*. Therefore, *kagok kisaeng* had to follow very strict rules; they were not allowed to learn Korean folk songs. When a *kagok kisaeng* went to a folk song class for the first time she was warned by a *kagok* teacher, and if she returned to the folk song class a second time she was expelled from the *kagok* class. The previous holder of Human Cultural Property of Kyŏnggi province folk song, An Pi-ch'i (1926-1997), was an example of this. An Pi-ch'i learnt *kagok* from Ha Kyu-il for four years.²⁸ However, she was sent to the folk music class because she breached the rule. The rule was designed to protect the *kagok* singer's voice, which follows a very different vocalization. When students came to learn *kagok*, a teacher always tested the students' singing to find out which genre of music would suit their voices. *Kagok* required a silky thin voice; whereas folk songs and *p'ansori* needed a husky and coloratura voice.²⁹

27 Sin Kyŏng-suk. 1998: 336.

28 [www//preview.britannica.co.kr/bol/topic.asp](http://www.preview.britannica.co.kr/bol/topic.asp)? 29 October. 2004.

29 Muk Kye-wŏl. personal interview. Seoul. 20 August. 2001.

Even the classical vocal genres, *sijo* and *kagok* had different vocal qualities. If a student learned the *sijo* technique, which usually has a wide vibrato, the student was not able to make *kagok*'s tense vibrato, which is produced with in a narrow range. Cho Soon-ja explained this phenomenon: "our throat muscle can be compared to a rubber band, which is very hard to tighten once it has lost its tension after long extension."

2. 1. 3. *Kisaeng* during Japanese colonization (1910-1945)

The roles of *kisaeng* during the Japanese colonization of Korea were critically important as transmitters of traditional music. According to Song Bang-song, *kisaeng*'s performances on radio did contribute to the increasing popularity of Korean traditional music, although *kagok* and instrumental musical genres were insignificant in radio programs in 1920.³⁰ It is appropriate, here, to examine important individual *kisaeng* and their contributions to the preservation of *kagok*.

30 Song Bang-song. 2000a. "Kyŏnggi Pangsongguke Ch'ulyŏnhan Yŏgidŭlli Kongyŏn Hwaltong" [*Kisaeng*'s performance record of the Kyŏngsŏng Radio Broadcasting station]. *Sŏng Kyŏng-nin Sŏnsaeng Kusun Kinyŏm Kugakhak Non'go* [*Festschrift of Sŏng Kyŏng-nin*]. Seoul: Ŭnha, 104-105.

i) Performances at Kyōngsōng Radio Broadcasting

Kisaeng's performances were often aired through radios during the Japanese colonization and Kyōngsōng Radio Broadcasting regularly offered *kisaeng*'s singing including *kagok* and other classical and folk songs.

	Chosŏn	Hansŏng	Hannam	Taedong	Kyŏnggi	Taejŏng	Total
<i>Kagok</i>	3	1					4
<i>Kasa</i>	19	28	2				49
<i>Kayagŭm solo</i>	1						1
<i>Kayagŭm duo</i>	10	5	3	4	1		23
<i>Kŏngonga kagok</i>	1						1
<i>Kyŏngsŏng chapka</i>	4		3				7
<i>Kyesŏng ipch'ang</i>		2					2
<i>Kosiyŏn'gŏn</i>	13	13	1	4			31
<i>Namdo Kayo</i>			1				1
<i>Kogŭm yongŏn</i>			1				1
<i>Namdo solo</i>	27	10	7	15	1		60
<i>Namdo sori</i>	1				1		2
<i>Namdo tan'ga</i>	3	4			1		8
<i>Namdo chapka</i>	2						2
<i>Tanso solo</i>					1		1
<i>Sŏdo sori</i>	1						1
<i>Sedo tan'ga</i>	33	39	2	22	2	1	99
<i>Sŏdo chapka</i>				1			1
<i>Ipch'ang</i>		2	1				3
<i>Chosŏn'ga</i>	2						2
<i>Chosŏn kagok</i>	2						2
<i>Chosŏn kasa</i>	2	2	5	3			12
<i>Chosŏn sori</i>	1	2	1				4
<i>Chosŏn chapka</i>		1					1
<i>Chunggŏ sijo</i>	1						1
<i>P'yŏngsijo</i>	1						1
<i>Haejusanyŏmbul</i>	1						1
Total	128	109	27	48	7	1	320

[Table 2-1: The repertoire of six *Kwŏnbŏn* in the radio programs in 1920]³¹

31 Song Bang-song, 2000a: 95.

The repertoire of *kisaeng* performers on the radio varied: twenty-seven genres from vocal music to instrumental music were aired. The following [Table 2-1] will show the frequency of the music performances of the six renowned *Kwŏnbŏn* in the radio programs in 1920. *Kagok* was performed four times only in three-hundred and twenty performances. This fact reveals that the popularity of *kagok* in the 1920s was extremely low. On the other hand, folk vocal music such as *sŏdo chapka* (30.9 %), *namdo chapka* (18.75 %) were more popular with the public. However, three classical music genres (*kagok*, *kasa* and *sijo*) number only fifty-one out of three- hundred and twenty performances (15.9 %).

The other interesting point of the record is that instrumental music was rarely performed by *kisaeng*. Song Bang-song pointed out the fact that learning instrumental music required more time to learn than vocal music. Therefore, a short period of *kisaeng* training during the Japanese colonization made the vocal genres, excluding *kagok*, popular and the instrumental genres weak.

The following table shows *Kwŏnbŏn* (*kisaeng* schools) and the number of *kisaeng* who appeared on radio programs in 1920.³²

³² Song Bang-song, 2000a: 93-98.

Name of <i>Kwŏnbŏn</i>	No. of performers
Chosŏn <i>Kwŏnbŏn</i> (Taejŏng <i>Kwŏnbŏn</i>)	35
Hansŏng <i>Kwŏnbŏn</i>	29
Hannam <i>Kwŏnbŏn</i>	18
Taedong <i>Kwŏnbŏn</i>	19
Kyŏnggi <i>Kwŏnbŏn</i>	3
Taejŏng <i>Kwŏnbŏn</i>	1

[Table 2-2: The number of performers in the radio programs in each *Kwŏnbŏn* in 1920]³³

The above six *kwŏnbŏn* were located in Hansŏng (Seoul), because over eighty percent of *kisaeng* (470 out of 588 *kisaeng*) belonged to the *Kwŏnbŏn* in Seoul [Table 2-1]. After the Chosŏn dynasty, most *kisaeng* did not come back to their hometown and stayed in Seoul, which meant they were already well trained *kisaeng*. As can be seen in table 5, Chosŏn *Kwŏnbŏn* and Hansŏng *Kwŏnbŏn* performed more actively than other ones. In the two *Kwŏnbŏn* Ha Kyu-il made an effort to teach *kagok* to the *kisaeng* from 1914 to the 1930s. Weakening situation of *kagok* apparently appeared in the gramophone recording industry during the Japanese colonization. According to the Korean Traditional Music Disc Museum, six-hundred and eighty-five gramophone recordings have been preserved today. However, of these only ten are female *kagok* sung by Yi Nan-hyang and Sŏ Sanhoju. Therefore, research on *kisaeng* should be encouraged urgently while some old *kisaeng* are still alive.

³³ Song Bang-song, 2000a: 103.

ii) Ha Kyu-il's devotion to *kisaeng*'s survival and his students

After the Chosŏn dynasty was invaded by Japan in 1910, *kisaeng* groups, including *kagok kisaeng*, were scattered. However, they could not return to their families as they would bring with them the disgrace of being *kisaeng*. The pioneer of today's *kagok*, Ha Kyu-il looked after them by establishing the *Kisaeng Union* the *Mubugi Chohap* (The *Kisaeng*'s Union for the Husbandless) in 1911. This union was set up to protect *kisaeng* from being sold by rich men from *Yubugi Chohap* (The Concubine *Kisaeng*'s Union). Ha Kyu-il also set up other *kisaeng* unions and one school (*Chŏngak Chŏnsŏpso*: 1912 and *Taejŏng Kwŏnbŏn*: 1914).³⁴ The *kisaeng* school, *Kwŏnbŏn*, usually offered *kagok*, *sijo*, dance, *kŏmun'go*, *kayagŭm* and *yanggŭm* as subjects.

Ha Kyu-il himself offered to teach *kagok* to *kisaeng* at *Kwŏnbŏn*. As time went by, the school extended its repertoire not only to classical music but also to folk genres such as *p'ansori*, Japanese music, folk songs and *sanjo*.³⁵ He also taught them *kagok* and Korean traditional dance '*ch'unaengjŏn*' which had originally been performed in front of the King (Sunjong) of the Chosŏn dynasty. *Ch'unaengjŏn* is not an active dance and

34 Hwang Byung-ki. "*Ha Kyu-il Kagokŭi Yŏksajŏk Ŭiŭi*" [*The Historical Meaning of Ha Kyu-il's Kagok*]. *The Proceedings of the Symposium of the Celebration of Kŭmha Ha Kyu-il as the honorable person of the month*. Seoul: Ehwa Womans University, 2000.

35 See the Chapter 3. for more details of *kisaeng*'s education.

has extremely slow, grave movements which are intended to lead to a peaceful and tranquil mood.³⁶ The following photo on the cover of a Japanese journal in 1929, shows *kisaeng* wearing *ch'unaengjŏn* costumes.



[Plate 2-2: Little *kisaeng* with *kŏmun'go*]³⁷



[Plate 2-3: *Kisaeng* wearing *Ch'unaengjŏn* costume in 1929]³⁸

Hwang Byung-ki acknowledged the great contribution that Ha Kyu-il made to *kagok*, especially through the development of his teaching method and transcription. After he resigned from the highly regarded position of ‘mayor’ he concentrated on

36 Kim Mae-ja. *Han'gukŭi Ch'um* (Korean Traditional Dance). Seoul: Taewonsa.1990: 42.

37 Kawamura, Minato. 2002: 201.

38 Kawamura, Minato. 2002: 298.

teaching *kagok*, in the *Yiwangjik Aakpu* and *kisaeng* schools, for ten years from 1926.³⁹

The *Yiwangjik Aakpu* (the Institution for Korean Traditional Classical Music) was one of the official music institutions for male musicians under Japanese Colonization.⁴⁰

From 1926 to his death in 1936, Ha Kyu-il continued to teach *kagok* at the *Yiwangjik Aakpu*. In spite of his tremendous contribution to Korean traditional music, information about him and especially on his teaching methods is very limited and consequently little research has been done on him.⁴¹

Ha Kyu-il was also the first person to release a *kagok* recording by the Japanese gramophone recording company, *Ilbon Iltong Ch'ukŭmgi Chusikhoesa*, in 1925. Unfortunately, any copies have yet to be found and its existence is known only from a newspaper article.⁴² In total, Ha Kyu-il released twenty-three recordings but less than half of them have been found.⁴³ There was one duet *kagok* recording, 'Hwap'yŏn', in about 1935, recorded by Columbia (Columbia 4065). It was sung by him and his female student Kim Su-jŏng (1914-1970) in the *Taejŏng Kwŏnbŏn*.

39 Hwang Byung-ki. 2000: 3-7.

40 Compact Disc, *Yiwangjik Aakpu ūmak* SYNCD-006, was released in 1993 (Rec.1928-1948).

41 Han Myŏng-hŭi. "Ha Kyu-ilŭi Insaenggwa Yesulsegye" [The life and musical works of Ha Kyu-il]. *The Proceedings of the Symposium of The Celebration of Kŭmha Ha Kyu-il*. Seoul: Ehwa Womans University, 2000. 3.

42 The Mail Sinbo [The Daily Mail]. 14. September. 1925.

43 Yi Po-hyŏng. "Ha Kyu-ilŭi Kagok Ŭmbane Kwanhan Yŏn'gu" [The Life and Works of Ha Kyu-il]. *The proceedings of the Symposium of The Celebration of Kŭmha Ha Kyu-il*. Seoul: Ehwa Womans University, 2000. 55.

The most influential *kagok* singers today, from Ha Kyu-il on, are all from the *Yiwangjik Aakpu* or the unions: they are Yi Chu-hwan (male), Yi Pyŏng-sŏng (male), Kim Chin-hyang (female), Yi Nan-hyang (female), Chu San-wŏl (female), Kim Su-jŏng (female), and Sŏ Sanhoju (female).

iii) Ha Kyu-il's female students

Kim Chin-hyang (1910-1997): Kim Chin-hyang was adopted by Ha Kyu-il at the age of seven, and then lived with him for three years before going to the *kisaeng* union. She was good at *kagok* singing, but concealed her musical talent once the liberation from the Japanese colonization occurred. However, she was found again when she met, by chance, her colleague (a Korean traditional music performer) on a Seoul street in 1987. Kim Chŏng-ja, professor of the Seoul National University, a *kayagŭm* performer, searched for her after hearing about this meeting. Eventually, Kim Chŏng-ja met Kim Chin-hyang and persuaded Kim Chin-hyang to teach *kagok* to her and Ch'oe Su-ok. Kim Chŏng-ja wanted to learn *kagok* as a *kagok* accompanist.⁴⁴ She researched Kim Chin-hyang's *kagok* experiences and her education under Ha Kyu-il and recounted them in detail in the book *Sŏn'ga Ha Kyu-il Sŏnsaeng Yakchŏn*.⁴⁵ One year before her death,

44 Kim Chŏng-ja. personal interview. Seoul. 21 August. 2001.

45 Kim Chin-hyang. Ed. 1993.

Kim Chin-hyang appeared in the TV documentary and said “We should remember that *kagok* is obviously the fundamental form of Korean traditional music.”

Chu San-wŏl (1894-1982): Chu San-wŏl was born in P’yŏngyang and brought up in a middle class family. She learnt *kagok*, *kasa* and *sijo* from Ha Kyu-il in the Chosŏn *Kwŏnbŏn*. She was good at not only *kagok* but also calligraphy and *kayagŭm*. After she married a patriot, Son Pyŏng-hŭi in 1911, she spent her life supporting him until his death. He was more than twenty years older than her and she had no children. After his death, she often sang *kagok*, *kasa* and *sijo* when she felt lonely, but she almost ceased her official *kagok* performances.⁴⁶

Yi Nan-hyang (1900-1979): When Yi Nan-hyang was only thirteen years old she was chosen as the representative of a little *kisaeng* group (*tonggi*) in P’yŏngyang. Hence, she was sent to perform for a party for the king at the palace (*chinyŏn*) in Seoul. From there, she entered the Chosŏn *Kwŏnbŏn* in 1914 and learnt *kagok*, *kasa*, *sijo* and dance, mainly from Ha Kyu-il. Her specialty was *channorae* (variations of the authentic *kagok* - *Nong*, *Rak*, *P’yŏn* and *P’yŏngnong*) and *kasa*. Her delicate *sikimsae* technique was especially well known. After her marriage to a press reporter, Mr. Nam, as his second wife she continued to learn *kagok* from Ha Kyu-il at the Chosŏn *Kwŏnbŏn*. Eventually

46 Kim Chin-hyang. 1991: 139-142.

she released a *kagok* record in 1935, which was the first recording of female *kagok*. In total, she released six gramophone recordings during her life.⁴⁷

- i) Two *kagok* recordings [Columbia 40369-A (21257) *Kyerak*]
 [Columbia 40369-B (21258) *P'yŏn*]
- ii) Two *kasa* recordings [Columbia 40155-A (21259) *Sangsa pyŏlgok*]
 [Columbia 40155-B (21260) *Paekkusa*]
- iii) One folk song (*Tanga*) [Taihei (8210-ACK697) *Nokūmbangcho*]
- iv) *Kayagŭm* performance [Taihei(8210-BCK696) *Kayagŭm – pyŏngch'ang*]

The above recordings were released after her marriage and it was very unusual for a married *kisaeng* to learn *kagok* continuously. Without her husband's support she could not have kept up her musical life. She was also famous for her filial piety towards her blind mother-in-law and after three years of enthusiastic care, her mother-in-law regained her eyesight.⁴⁸

Sŏ Sanhoju (1910-?): Sŏ Sanhoju was born in Seoul. She was an adopted daughter of Ha Kyu-il and learnt *kagok* and dance from him. She left four gramophone recordings made during the Japanese colonization: i) Polydor 19010-A *Kyerak*, ii)

47 Korean Traditional Music Disc Museum. <http://www.hearkorea.com>. 19 November. 2005.

48 Kim Chin-hyang. Ed. 1993: 143-145.

Polydor 19010-B *Hwap'yŏn* iii) Polydor 19010-A *Kasa Ch'unmyŏngok* iv) Polydor 19010-B.⁴⁹

There are only a few gramophone recordings left from this era, because the cost of recordings was very expensive. Any resources of these *kisaeng*'s lives, including musical performances and recordings, are extremely limited. Luckily, Kim Chin-hyang wrote down brief accounts of their lives in *Sŏn'ga Ha Ku-il Sŏnsaeng Yakchŏn* based on her memories of them as colleagues.

2. 2. The survival of *kisaeng*

After independence from Japan, Korea was still unstable, politically and economically. In addition, the Korean War broke out the country during 1950-1953. Since the war, Western culture, including music, has dominated Korea. As the interaction has increased, the musical changes have taken place in Korea. Although the traditional music has increased so that today there are over 400 members of the NCKTPA (National Centre for Korean Traditional Performing Arts), there are around 30 university courses in traditional music and there are more recordings of traditional music than ever before, *kisaeng* have disappeared and *kagok* is marginalized.

49 Korean Traditional Music Disc Museum.

If any *Kwōnbōn kisaeng* was alive today she would be at least eighty years old. All *kisaeng* concealed their connections with *kisaeng* unions, and are consequently impossible to find. For example, a famous *kagok kisaeng*, Chi Hwa-ja, married and had sons. However, she did not want to give *kagok* performances or teach it again when someone offered opportunities for this. The reason was that she did not want to reveal her past which could bring disgrace on her family.⁵⁰ Today, the word '*kisaeng*' only exists as an historical term.

When the author visited Korea in 2001 to carry out archival research of *kagok* and *kisaeng* schools, it was very difficult to find any former *kisaeng* or to obtain any information about *kisaeng*. Just as hope, was being lost, rumors were heard about two women thought to be former *kisaeng*. One Korean musicologist recommended that two elderly singers (Muk Kye-wōl and Kwōn Il-ji), believed to be two surviving *kisaeng*, be interviewed.



a) Muk Kye-wōl (b.1921)⁵¹

In the *Garland Encyclopedia of World Music*, Muk Kye-wōl was considered a well trained musician as well as being a

⁵⁰ Cho Soon-ja. personal interview. Masan. 5 July. 2001.

⁵¹ The photo was taken from <http://kt.blg.yahoo.com/see/0728222>. access. 12 May. 2006.

“courtesan.”⁵² However, she denied that she used to be *kisaeng*. Muk Kye-wŏl turned out to be the holder of the Human Cultural Property of *minyo* (folk song) in Kyŏnggi province. When I visited her (at eighty-two years old) in 2001, she lived with her only daughter and granddaughters in a small apartment in Seoul. I interviewed her:

I was not a *kisaeng*. I really enjoyed singing songs in my early childhood, and I was famous as the best singer in the village. The reason I went to *Kwŏnbŏn*, at the age of ten was to learn Korean folk songs. I was very good at Korean folk song so my adopted mother sent me there to learn from a good teacher. In fact, I wanted to learn *kagok*. After testing my voice, my teacher sent me to a folk song class. My colleagues were also girls around eleven or twelve years-old. Most of them were trained to be *kisaeng*. My class-mates had to learn ‘daily rules for good manners and behaviour for *kisaeng*, such walking style and sitting posture and how to make attractive and sexy facial expressions. I have never ever served men at parties. I just sang folk songs for them. When my singing study did not improve sufficiently, the teacher used to hit my legs with a rod. The rules of the institution and teachers were very strict.⁵³

Muk Kye-wŏl’s strong denial of her past career as a *kisaeng* or courtesan was found in other sources: “She began to sing from a teacher at a courtesan institute when eight years old, although in later life, she denied she ever worked as a courtesan. While

52 Howard, Keith. “Social and Regional Contexts,” *The Garland Encyclopedia of World Music*. New York and London: Routledge, 2002a. 7. 985.

53 Muk Kye-wŏl, personal interview. 20 August. 2001.

still a child, she frequently sang on radio, and her career really took off after she won first prize at a contest in Inch'on in 1941.”⁵⁴

b) Kwŏn Il-ji (b. 1926)⁵⁵

Cho Soon-ja advised the author to meet Kwŏn Il-ji for the research of *kisaeng*. Kwŏn Il-ji is the holder of the Provincial Human Cultural property of *kagok* and *sijo* in Taegu. When the author visited her, she seemed lonely living by herself in a very small flat. In spite of her age she looked very healthy and elegant. She has not married and has no child, which is extremely unusual, for her age, in Korea. Most former *kisaeng* did not marry during their life time although some *kisaeng* were chosen as the concubines of the upper class literati or rich men. Kwŏn Il-ji did not talk about her life at all but *kagok* singing itself. However, the author tried to build a rapport with her, while learning *kagok*. In the second visit to her, the author asked her about ‘*kisaeng*.’ she also denied being a *kisaeng* and emphasized her career as a *kagok* singer. For example, Yi Po-hyŏng, one of the honorable Korean traditional musicologists, recommended she live in Seoul to give frequent *kagok* performances there. In addition, she tried to show her deep

⁵⁴ Howard, Keith. 2006a: 93-94.

⁵⁵ This date may be inaccurate as Koreans of that age did not have their births registered until a few years afterwards, because of the high infant mortality rate.

relationship with Kim Wŏl-ha (the holder of the Human Cultural Property of *kagok* and *sijo*). Kwŏn Il-ji called Kim Wŏl-ha as ‘*hyŏngnim*’ my sister, and met her often in Seoul.

In my last (fourth) visit to her, she did, reluctantly, mention her past. She grew up in a poor family and looked after her sister everyday rather than going to school. While looking after her sister she was attracted by the sound of *kagok* and *sijo* in a village. Old men and women often gathered together and sang *kagok* and *sijo*. In addition, her aunt was a *kisaeng* and the aunt visited Kwŏn in her house wearing beautiful garments, which also attracted Kwŏn to be a *kisaeng*. Thereby, Kwŏn went to the Taegu *Kwŏnbŏn* (Taegu *Kisaeng* school) to learn about *kagok*: “I did everything in order to learn more *kagok*. I was so enthusiastic about learning *kagok* that I served and even slept with my teacher, Chŏng Kyŏng-t’ae (b.1917), a renowned male *kagok* and *sijo* singer in those days.”⁵⁶

Despite the fact that both singers all tried to hide their past as *kisaeng*, they contributed greatly to the preservation of *kisaeng*’s songs and female *kagok*. Even after their retirement, today they are still teaching Korean traditional songs, privately, and give performances. Muk Kye-wŏl, for example, received an honorable prize as a ‘*Kugak insang*’ [The best Korean Traditional Musician] in 2004.

⁵⁶ Kwon Il-ji. personal interview. Taegu. 17 August. 2001.

2. 2. 1. *Kagok* singers in the late twentieth century

Since Japanese colonization (1910-1945) and a demoralizing civil war in 1950s and 1960s, Korean traditional music has suffered considerably. Numerous tradition-bearers were killed and valuable primary sources and oral transmission were significantly lost. Even Koreans did not recognize the value of their heritage, including traditional music, while anything foreign was treated as valuable. Robert Provine recalled those days:

When I first arrived in South Korea in the late 1960s, it was obvious that most young Koreans, and many older ones as well, felt that anything Western (music, for example) was good and that anything Korean was inferior. . . . In the 1970s, when I was doing research in Korea for my Ph.D. dissertation, my drum teacher wanted me, a foreigner, to preserve his music and spread it around the world, because there was little interest from young Koreans, and he felt that his art would otherwise die forever.⁵⁷

The situation was dire enough in 1962 for the South Korean government to promulgate the Cultural Property Preservation Law (*Munhwajae pohobŏp*) as an attempt to both investigate Korea's cultural roots and preserve and promote its heritage. The new system is called 'the Human Cultural Property System (*Muhyŏng munhwajae*

⁵⁷ Provine, Robert C. "Preservation and Modernization of Korean Traditional Music." *The Proceedings of The Conference on Tradition versus Modernization in Hanoi, Vietnam*. 1994. 8.

chedo) and was established in 1964.⁵⁸ Also in 1968, the National Centre for Korean Traditional Performing Arts (Kungnip Kugakwŏn) was established to preserve and transmit Korean traditional music and dance. Since *Chongmyo Cheryeak* (a Rite for Royal Ancestors) was chosen as a category of the first of the Human Cultural Properties (*Muhyŏng munhwajae*) in 1964, seventeen musical genres have been selected to receive the award.

Kagok was chosen as Property 30 in 1969 and female *kagok* was chosen in 1973. Kim Wŏl-ha was the first recipient of the female *kagok* singer category of the Human Cultural Property of *kagok*. The recipients are given monthly stipends and they also have the responsibility for giving a performance annually and teaching their students during their life time. The payment only began in the mid 1970s.⁵⁹ After being chosen as the recipient, Kim Wŏl-ha had a responsibility to give regular performances and transmit her knowledge of *kagok* singing to her students called ‘*Chŏnsuja*’ or ‘*Chŏnsusaeng*’. Their students also receive a scholarship from the Cultural Properties Administration (*Munhwajae Ch’ŏng*). Masters students might be chosen to succeed as a Human Cultural Property later. After Kim Wŏl-ha’s death, no one replaced her position

58 Hesselink, Nathan. “Samul Nori as Traditional Preservation and Innovation in a South Korean Contemporary Percussion Genre.” *Ethnomusicology* 48. 3 (2004b) : 407.

59 Howard, Keith. 2006a: 10.

for four years. The reason was that Kim Wöl-ha's master student, Kim Yŏng-gi was so young and her musical career was not advanced enough to receive the honorable position. Cho Soon-ja had had no relationship with Kim Wöl-ha's school. Eventually, the Cultural Properties Committee (Munhwajae Wiwŏnhoe) chose both of them as Human Cultural Properties of female *kagok*, in 2000.

i) Kim Wöl-ha (1918-1996)⁶⁰



Kim Wöl-ha was chosen as the first Human Cultural Property of *kagok* in 1973, and her contribution to Korean traditional classical music was tremendous. She learnt *kagok* in 1951, by chance, from a *sijo* club in Pusan. When she went tramping in Mt. Kŭmjŏng, to heal her weakened body, she was

attracted to the sound of *sijo* singing. Learning *sijo* healed her broken heart (she had lost her husband in the Korean War). She started learning *kagok* from Yi Chu-hwan in 1953 and he also gave her the pen name, *Wöl-ha*. She was very popular for her beautiful voice, which was described by Han Myŏng-hŭi as “... much clearer than the water from the fountain in the beautiful mountain *Myohyang*, and much clearer than the wind from the

⁶⁰ Wöl-ha Munhwa Chaedan. photo lists in *Sŏn'ga Kim Wöl-ha*. Seoul:Dahalmidia, 2001.

Pacific Ocean to the forests. Her timbre sounds like a flute from an angel and her clear sound is similar to the moonlight in autumn.”⁶¹

Kim Wöl-ha was so enthusiastic about teaching *kagok* that she wished to establish a *kagok* school. The Wöl-ha Foundation (*Wöl-ha Munhwa Chaedan*) was established after her death in 1991. The foundation was organized by her students to preserve *kagok* by offering scholarships and supporting conferences. The president of the foundation is Kim Kyöng-bae who is the Human Cultural Property of male *kagok*. He is also an adopted son of Kim Wöl-ha. Hence, she supported his *kagok* study by teaching him and providing financial aid.

Kim Wöl-ha left more than eleven recordings of *kagok* and *sijo*.⁶² In spite of her significant contribution to *kagok*, very little material remains to show how she taught it. She did not even release her own *kagok* solo recording, most of her *kagok* recordings are the part of the traditional music series. Eventually, in 2004, her solo CD containing her *kagok* singing during 1971-1973 was released by her student Sin Un-hŭi.⁶³

61 Han Myöng-hŭi. “*Wöl-ha Kim Sun-dök Sönsaengŭi Yesulsegye*” [Musical Life of Wöl-ha, Kim Sun-dök]. *Sön'ga Kim Wöl-ha Munhwa Chaedan*. Ed. 2001: 84. Trans Lee In-suk.

62 Wöl-ha Munhwa Chaedan. Ed. 2001: 298.

63 See the Appendix I

ii) Cho Soon-ja (b.1944)

Cho Soon-ja formally started learning Korean traditional music at the age of fifteen, in 1959, as a member of the Korean Traditional Music Performers' Group of the *Chungang* Broadcasting Commission (*Chungang Pangsongguk*). She learnt various types of Korean traditional music and dance, including vocal forms and instruments, and then she gave performances to the public and to foreigners at many concerts organized by the Korean government. Three years later, she entered the National Centre for Korean Performing Arts. Since her meeting with her teacher, Yi Chu-hwan, at the National Centre for Korean Performing Arts in 1962, her musical career has been reinforced as a *kagok* singer. When the Korean government offered the Korean Traditional Classical Music Concert to Japan for the first time in 1964, Cho Soon-ja and Yi Chu-hwan sang the *kagok* song '*T'aep'yŏngga*' as a duet and Cho also gave a solo performance.[Plate1-2]. The following is the photo of the first tour of Korean traditional music performers group in 1964:



[Plate 2-4: the first visit of Korean traditional music performers to Japan in 1964]⁶⁴

After that concert Cho concentrated on learning and performing *kagok* as a professional *kagok* singer, although she has lived in Masan, far away from Seoul, since her marriage. In spite of the long distance from Seoul to Masan, Cho Soon-ja learnt *kagok* from Hong Wŏn-gi and Yi Nan-hyang after her marriage. It was very unusual for Hong Wŏn-gi to travel such a long distance to teach his student, Cho Soon-ja. He probably recognized her talent and musicality.

Forty years of enthusiastic work on *kagok* resulted in more than one hundred *kagok* performances in domestic and international music concerts. Cho often performed *kagok*, not only with Yi Chu-hwan but also with the Human Cultural Property of male

⁶⁴ The first male on the right is Yi Chu-hwan and the second person on the left in the first row is Cho Soon-ja.
www.chosoonja.org.

Kagok, Hong Wŏn-gi (1922-1997), Kim Kyŏng-bae and other outstanding male and female *kagok* singers.



[Plate 2-5 : *Kagok* performance with Hong Wŏn-gi in 1983]⁶⁵

As has already been stated, the most honorable position for a *kagok* singer, the Human Cultural Property of *Kagok*, was awarded to Cho Soon-ja in 2000, and it recognized her social position as the eldest *kagok* singer who learnt *kagok* from Yi Chu-hwan and Hong Wŏn-gi after Kim Wŏl-ha. Her teachers, Yi Chu-hwan, Hong Wŏn-gi and Yi Nan-hyang, therefore, probably expected Cho Soon-ja to help prolong *kagok*'s popularity. Cho did not stop at merely introducing the first and second suite of *kagok* in her performances. She produced CDs and a notation book of the second and third suite

⁶⁵ www.chosoonja.org. 6 September. 2003.

of *kagok*: the release of the second and third suites of *kagok* on CDs was significant in the history of *kagok* because no *kagok* singer had recorded them before.

Furthermore, her publication *Yŏch'ang Kagok Mahŭndasŏtnip* [*The Forty-five Songs of Female Kagok*] contains those three suites (forty-five songs) of female *kagok* in a form of *chŏngganbo* notation. As she stated in the preface of the book, the goal of the book was to provide a more readable notation than before:

“This notation book was the outcome of my *kagok* experiences of singing, teaching, thinking and the consideration of previous *kagok* notation books. I tried to present the original clear pure sound of *kagok* rather than the decorative and skilful aspects. I also intended to correct the mistakes of the previous notation books which were just copied from other *kagok* notation books or written by a non-*kagok* singer.”⁶⁶

Among Cho Soon-ja's musical performances, the concerts for the revival of the second and third suites, are historical works, because no other gave such performances in the twentieth century.

iii) Kim Yŏng-gi (b. 1958)

Kim Yŏng-gi is considered to be the best student of Kim Wŏl-ha. Kim Yŏng-gi has learnt *kagok* from Kim Wŏl-ha since her childhood. When the author met her in order to record her singing, the author was surprised at the tone colour of her voice

⁶⁶ Cho Soon-ja. *Yŏch'ang Kagok Mahŭndasŏtnip* [*The Notation Book of Forty-five Female Kagok Songs*]. Seoul: Minsokwŏn, 2004. 5. Trans. Lee In-suk.

which was quite similar to that of her teacher, Kim Wöl-ha, although Kim Yöng-gi's speaking voice was not similar to her teacher's. The author asked Kim Yöng-gi if she had a video recording of her *kagok* lessons with Kim Yöng-gi. Unfortunately, Kim Yöng-gi did not have a video recording either of her *kagok* lessons or Kim Wöl-ha's *kagok* singing with hand movements, although Kim Wöl-ha died only ten years ago, in 1993.

However, Kim Yöng-gi's general musical education was through the modern system, which gave her a different musical background from the other Human Cultural Properties. For example, she graduated from the Korean National High School of Traditional Music and Seoul National University. Her father was on the staff of the National Centre for Korean Traditional Performing Arts, which gave her many opportunities to meet famous Korean traditional musicians and learn from them. She is also a professional *kömun'go* player.

iv) Lee Jun-a (b.1963)

Lee Jun-a is the representative singer of Korean traditional classical songs at the National Centre of Korean Performing Arts. Her position requires her to sing all classical genres, *kagok*, *kasa* and *sijo* and give performances of traditional classical songs, very often in Korea and overseas, as a representative singer. She learnt *kömun'go*

at the National High School of Korean Traditional Music in Seoul and also learnt *kagok* with Kim Yŏng-gi from Kim Wŏl-ha. Her specialty is *kasa* rather than *kagok* and she holds the position of successor to the Human Cultural Property of *Kasa*. Two unique singing styles are instantly recognized: frequent oscillation and wider vibrato. Her teacher Yi Yang-gyo pointed out that her unique vocal style is much closer to *kasa* and *sijo* than to *kagok*.

v) Ch'oe Su-ok (b.1944)

Ch'oe Su-ok was the colleague of Cho Soon-ja in the *kagok* class of Yi Chu-hwan. In 1987 Ch'oe Su-ok and Kim Chŏng-ja met Kim Chin-hyang and became her students, thus continuing the lineage from Ha Kyu-il. Eventually Ch'oe Su-ok and Kim Chŏng-ja published a *kagok* notation book in Kim Chin-hyang's book '*Sŏn'ga Ha Kyu-il Sŏnsaengs*' in 1993. Actually Ch'oe Su-ok ceased being a performing musician but continued teaching *kagok* at Seoul National University. Her *sondongjak* were unclear and vague when the author recorded her singing. She only used *sondongjak* when correcting students, but her students did not follow her *sondongjak*.

vi) Other singers and *kagok* recordings

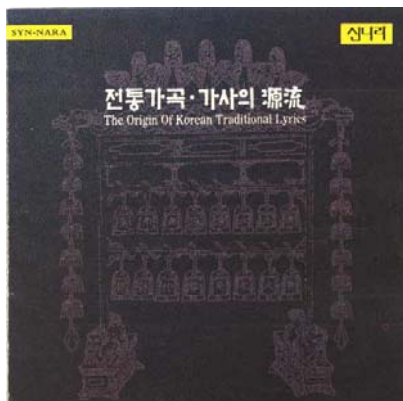
Only three singers released the first suite of *kagok* in recordings: Kim Wŏl-ha (1976), Cho Soon-ja (1989) and Lee Jun-a (1995). After Kim Wŏl-ha's death, in 1996,

the position of The Human Cultural Property of *kagok* was vacant for four years. However, this fact stimulated *kagok* singers to be more productive: CDs of female *kagok* were released rapidly. Kim Wöl-ha's students such as Han Cha-i (1999), Hwang Suk-kyöng (2001), Kim Yöng-gi (2000 & 2002), and Kang Kwön-sun (2004), released their solo CDs to enhance their careers. Cho Soon-ja extended her repertory from the first suite to the second and third suites in 1998.

Between 1969 and 2004, twenty *kagok* LPs and CDs have been released.^{67 68}

Among the twenty recordings, the following six CDs show how *kagok* has been sung and inherited from Ha Kyu-il to the present day. Ha Kyu-il & Yi Nan-hyang were originally recorded during the Japanese colonization, and two of them (by Yi Chu-hwan and Kim Wöl-ha) are reproductions of the tape recordings of the 1970s.

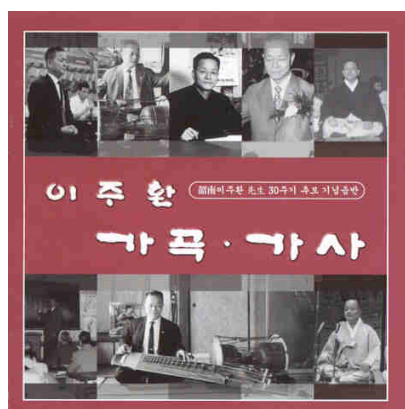
⁶⁷ See the Discography



[Ha Kyu-il & Yi Nan-hyang, 1993
(Rec.1930s) SYNCD-058B]



[Ha Kyu-il, 1993 (Rec.1928-1948),
SYNCD 006]



[Yi Chu-hwan, 2002 (Rec.1969-1972).
AKCD-001]



[Kim Wöl-ha, 2004 (Rec.1971-1973).
DDSA-47/48C]



[Cho Soon-ja, 1998 (Rec.1986 & 1998)]



[Chi Kūm-jōng & Kim Ho-sōng 1999
(Rec.1970s) NSSRCD]

[Plate 2-6: Historical *Kagok* singers' Records]

2. 3. Today's repertoire of *kagok*

Kagok has been passed down with its anthologies. They contain not only texts but also the performance style, mode, and other musical information. The three *kagok* anthologies [*Ch'ōnggu yōngŏn*, *Kagok wōllyu* and *Haedong kayo*] were first introduced as the repertoire of *kagok*. However, Cho Soon-ja has recently published, *Songs and People in the Kagok Anthologies*,⁶⁹ which introduced nineteen, newly annotated, *kagok* collections.

It is hard to find evidence for the preset order of performance, like today's *kagok han pat'ang*, in the anthologies. Hundreds of pieces in the anthologies were categorized by the theme of the songs, or their mode or forms.⁷⁰ Also the number of songs sung varied, depending on the occasion. In *Kūmok ch'ongbu*, the eight songs were selected, rather than twenty-four songs, for the princess's birthday feast. Only three songs were performed for the sixtieth birthday party of Taewōngun,⁷¹ which corresponds with Chang Sa-hun's remarks: If a singer started to sing *kagok*, *kagok* accompanists had to begin accompanying the singing, without pre-knowledge of what the song would be. If, however, *kagok* accompanists performed a prelude of any song,

69 Cho Soon-ja. *Kajipe Tamanaen Noraewa Saramdŭl* [*Songs and People in the Kagok Anthologies*]. Seoul: Pogosa. 2006.

70 Cho Soon-ja. 2006 : 13.

71 Cho Soon-ja. 2006 : 178-179.

from the *kagok* repertoire, the singer had to quickly pick up the right song from the prelude. Therefore, singers and accompanists need high musicality.⁷² Today, a *kagok* piece has a preset form of five vocal sections and instrumental pieces. It also has a preset place within in a suite of fifteen songs (the *han pat'ang*). In total, one hundred and fifty-six *kagok* songs (eighty-five songs for male and seventy-one songs for female) have been transmitted. These were notated by Ha Kyu-il in 1926. The seventy-one female songs are as follows.

Name of fifteen forms of the suite		Number of existing songs
<i>P'yŏngjo</i>	1. <i>Isudaeyŏp</i>	6
	2. <i>Chunggŏ</i>	5
	3. <i>P'yŏnggŏ</i>	5
	4. <i>Tugŏ</i>	5
<i>P'yŏngjo+Kyemyŏn</i>	5. <i>Panyŏp</i>	2
<i>Kyemyŏnjo</i>	6. <i>Isudaeyŏp</i>	5
	7. <i>Chunggŏ</i>	6
	8. <i>P'yŏnggŏ</i>	5
	9. <i>Tugŏ</i>	5
	10. <i>P'yongnong</i>	5
	11. <i>Urak</i>	7
<i>Pyŏngjo+Kyemyŏn</i>	12. <i>Hwan'gyerak</i>	2
	13. <i>Kyerak</i>	5
	14. <i>P'yonsudaeyŏp</i>	7
	15. <i>T'aep'yŏngga</i>	1

[Table 2-3: The number of *kagok* repertoire today]⁷³

72 Chang Sa-hun. 1985: 422.

73 Chang Sa-hun. 1985: 430-431.

Among the above collections, most professional *kagok* singers can sing only the first suite (fifteen songs). The second, third and fourth suites became forgotten, in spite of their notational preservation. The titles of the second and third suites are as follows:

(Note: the title of each song is named after the first three syllables of the song):

Name of fifteen forms of the suite		First suite	Second suite	Third suite
<i>Pyŏngjo</i>	1. <i>Isudaeyŏp</i>	<i>Pödŭrŭn</i>	<i>Kanbame</i>	<i>Tongjittal</i>
	2. <i>Chunggŏ</i>	<i>Ch'ŏngjoya</i>	<i>Ch'ŏngkyesan</i>	<i>Kanbame</i>
	3. <i>P'yŏnggŏ</i>	<i>Ŏjŏ naelin</i>	<i>Kkume daninŭn</i>	<i>Kkume</i>
	4. <i>Tugŏ</i>	<i>Ilgaki</i>	<i>Hansumŭn</i>	<i>Siktuldan</i>
	5. <i>Panyŏp</i>	<i>Namhayŏ</i>	<i>Tanane</i>	<i>Ŏnyaki</i>
<i>Kyemyŏnjo</i>	6. <i>Isudaeyŏp</i>	<i>Ŏnyaki</i>	<i>Hwangsok / Ihwau</i>	<i>Turyusan</i>
	7. <i>Chunggŏ</i>	<i>Sanch'one</i>	<i>Ihwae</i>	<i>Sŏsane</i>
	8. <i>P'yunggŏ</i>	<i>Ch'ogange</i>	<i>Nokch'o</i>	<i>Nugu</i>
	9. <i>Tugŏ</i>	<i>Imsulchi</i>	<i>Twitmae</i>	<i>Ch'ŏnjie</i>
	10. <i>P'angnong</i>	<i>Puktu</i>	<i>Hansone</i>	<i>Ch'odang</i>
	11. <i>Urak</i>	<i>Paramŭn</i>	<i>Yujanŭn</i>	
	12. <i>Hwan'gyerak</i>	<i>Apnaena</i>	<i>Sarangŭl</i>	<i>Mularae</i>
	13. <i>Kyerak</i>	<i>Ch'ŏngsando</i>	<i>Ch'ŏngsalli</i>	<i>Paramdo</i>
	14. <i>P'yonsudaeyŏp</i>	<i>Moranŭn</i>	<i>Mosirŭl</i>	<i>Wŏlilp'yŏn</i>
	15. <i>T'aep'yŏngga</i>	<i>Irado</i>	<i>Irado</i>	<i>Irado</i>

[Table 2-4: The list of existing *kagok* repertoire today]⁷⁴

⁷⁴ Cho Soon-ja. *Yŏch'ang kagok mahŭndasŏtnip* [The notation book of forty-five female *kagok* songs]. Seoul: Minsokwŏn. 2004.

The above, marginalized, *kagok* songs were recently sung on the stage. Cho Soon-ja preserved these valuable second and third suites through her performances. She also released the second and third suite of *kagok* on CDs in 2000.⁷⁵ These CDs are first recordings of the second and third suites in the history of *kagok*. Cho's active musical works stimulated other singers: Kim Yŏng-gi also rushed to release the second suite of *kagok* in 2002 and a second suite performance in 2003.

It is evident that *kagok* singers' musical performances and recordings became much more active after Kim Wŏl-ha's death in 1996 in order to make *kagok* more popular. However, the collection is still very limited. The works were produced by only a few professional singers.

2. 4. *Kagok* history: manuscripts and anthologies

2. 4. 1. Development of *Kagok*: old manuscripts of *kagok*'s accompanying instrument '*kŏmun*'go'

Manuscripts of *kagok*, around the sixteenth and seventeenth centuries, the earliest period of *kagok* development, were designed not for a singer but for a *kŏmun*'go player. *Kŏmun*'go has been considered as the most noble and rich instrument, so it has been enjoyed by literati as the accompanying instruments.⁷⁶ If instruments are shown about

⁷⁵ See the Discography.

⁷⁶ Lee Hye-ku. "History of Korean music" *Survey of Korean Arts: Traditional music*. 1973. Seoul: National

literati's *p'unngnyu kŏmun'go* is always accompanied. The role of the *kŏmun'go* is usually to play the principal notes of the *kagok* melody. It is the most important instrument of the *kagok* ensemble. Therefore, teachers even today, strongly recommend that *kagok* students also learn *kŏmun'go* as the representative accompanying instrument in Korean music.

The earliest manuscripts of the period found were *Kŭmhap chabo* (1572), *Yanggŭm sinbo* (1610) and *Hyŏn'gŭm t'ongmun yugi* (1620). Most titles of the manuscripts have the word '*kŭm*' which means *kŏmun'go*. These valuable manuscripts do not mention female singing at all. This is not surprising, because, the Chosŏn dynasty was a male dominated society and female *kagok* singers (*kisaeng*) were of a very low class. Therefore, it was inappropriate to mention lower class females. In these manuscripts, the slowest songs (*Mandaeyŏp*), the medium tempo songs (*Chungdaeyŏp*) and the faster tempo songs (*Saktaeyŏp*) were considered to be the origin of *kagok* in terms of mode, form and musical style.⁷⁷ However, those songs gradually disappeared. The reason for this was explained in the historical book *Sŏngho sasŏl* written by the Korean scholar, Yi Ik (1681-1763), in the eighteenth century:

Academy of Arts. 34.

77 Song Bang-song. 1984: 415-417.

Today, [The seventeenth and eighteenth century in the Chosŏn dynasty] there is one vocal genre called *Taeyŏpcho*, but these songs do not have rhythmic cycles. Among them, these are three kinds of styles called *Cho*:: *Mandaeyŏp*, *Chungdaeyŏp* and *Saktaeyŏp* which were originally from *Samgigok* [Popular song of the *Koryŏ* dynasty (935-1392)]. However, *Mandaeyŏp* were too slow to enjoy, hence they disappeared a long time ago. *Chungdaeyŏp* was a bit faster than the *Mandaeyŏp*, but people also disliked it because it was still too slow. Only *Saktaeyŏp* is still enjoyed.”⁷⁸

The evidence of the above three *Taeyŏpcho*'s appearance and disappearance is shown in the old *kŏmun*'go manuscripts as well. The following table shows it clearly.

Title	Slow <i>Man</i>	Medium <i>Chung</i>	Fast <i>Sak</i>
<i>Taeak hubo</i> (records music from 1455 to 1468)	○		
<i>Kŭm hapchabo</i> (1572)	○		
<i>Yanggŭm shinbo</i> (1610)	○	○	
<i>Hyŏn'gŭm t'ongmun yugi</i> (1620)	○	○	○
<i>Chŏngbo kokŭmbo</i>	○	○	○
<i>Paegunam kŭmbo</i> (1610-1636)	○	○	○
<i>Hyŏn'gŭm shinjŭng karyŏng</i> (1680)	○	○	○
<i>Han'gŭm shinbo</i> (1724)	○	○	○
<i>Ch'ŏnggu yŏngŏn</i> (1728)		○	○
<i>Shinjak kŭmbo</i> (1724-1776)		○	○
<i>Yujeji</i> (1776 and 1800)		○	○
<i>Kurach'ŏlsa kŭmjabo</i> (1800 and 1834)			○
<i>Uhŏn kŭmbo</i> (early King Kojong)			○
<i>Samjuk kŭmbo</i> (King Kojong period)		○	○
<i>Kagok wŏllyu</i> (1876)		○	○
<i>Kŭmhak chŏryo</i> (late King Kojong period)			○
<i>Hyŏn'gŭm oŭm t'ongnon</i> (1886)			○
<i>Hakp'o kŭmbo</i> (1915?)		○	○
<i>Mussang shin'gu chapk chip</i> (1915)		○	○

[Table 2-5: Notations of *Mandaeyŏp*, *Chungdaeyŏp* and *Saktaeyŏp* in old manuscripts]⁷⁹

78 Chang Sa-hun. 1984: 419. Trans. Lee In-suk.

79 Hahn Man-yŏng. 1991: 74.

As *saktaeyŏp* was popular in the beginning of the eighteenth century, *saktaeyŏp* was extended to many modified songs such as *Nong* (rich), *Nak* (joyful) and *P'yŏn* (modified). These modified songs increased *kagok*'s popularity, as they provided a more extended repertoire.

2. 4. 2. The flourishing era of *kagok*: professional *kagok* singers (*kagaek*) and anthologies.

The late eighteenth and the beginning of the nineteenth century are considered to be the climax of the history of *kagok*, because of the appearance of professional *kagok* singers (*kagaek*) and creations of *Kagok* anthologies. *Kagaek* organized professional *kagok* clubs (*kadan*) and made its anthologies. For example, a member of the most renowned *kadan* (*Kyŏngjŏngsan kadan*) Kim Sŏng-gi resigned his honorable, governmental position and concentrated on performing *kagok* and learnt other accompanying instruments such as *kŏmun'go*, *pip'a*, *kagok* and flutes to be a *kagaek*.⁸⁰ He finally made his *kagok* anthologies in 1763.

The social status of *kagaek* was a middle class, called *chungin*. Hahn Man-yŏng distinguished types of music in Korea related by the social classes: “at one end of a continuum is ritual music and music specifically for use at court entertainments and

80 Cho Yun-je. *Han'guk Siga Sasang* [*The History of Korean Poems and Songs*]. Seoul: Ŭlsŏmunhwasa, 1954: 372-375.

banquets. At the other end is folk music proper, the music of the lower classes or *sangmin*. *Chǒngak*, the music of the *chungin*, middle class, is of equal importance, for all three traditions remain alive in the present time.”⁸¹ In the Chosŏn dynasty The *chungin* comprised technicians, sons of higher class concubines, officers of the dynasty or businessmen, who were well educated and rich but did not belong to the higher class. They pursued *yangban*’s (highest literati group) life so *kagok* singing was an ideal for their entertainment. Cho Kyu-ik, a Korean literature scholar, describes this era as follows:

One of the most characteristic aspects of *kagok* in the late Chosŏn dynasty was the organized professional *kagok* groups. Social and political changes in the late Chosŏn dynasty led to the speedy popularization of art, including music, so professional *kagok* singers were naturally in demand. Previously, traditional *kagok* was sung by the ‘literati’ so there was a limit as to who could perform *kagok*. As art became popular from the lower class to the higher class, the middle class who knew the artistic demands of both classes produced professional artists, including musicians. Professional *kagok* singers were from the middle class who worked . . . Kim Ch’ŏn-t’aek can be considered to be the first professional *kagok* singer.⁸²

81 Hahn Man-young, 1991: 61.

82 Cho Kyu-ik, 1994: 251. Trans. Lee In-suk.

Professional *kagok* singers including Kim Ch'ŏn-t'aek produced three anthologies and these were at the forefront of developments of *kagok* in the eighteenth and nineteenth centuries. The three anthologies were:

<i>Ch'ŏnggu yŏngŏn</i>	(1728)	Kim Ch'ŏn-t'aek,
<i>Haedong kayo</i>	(1763)	Kim Su-jang
<i>Kagok wŏllyu</i>	(1876)	An Min-yŏng Park Hyo-gwan

The editors of these anthologies were all eminent male *kagok* singers of the time.

The preface of *Ch'ŏnggu yŏngŏn* (1728), written by Chŏng Yun-gyŏng, shows Kim Ch'ŏn-t'aek's *kagok* singing:

Kim Ch'ŏn-t'aek was already a famous *kagok* singer and he was good at composing new *kagok* songs. His best friend Kim Sŏng-gi was a good *kŏmun'go* accompanist. When Kim Sŏng-gi played the *kŏmun'go*, Kim Ch'ŏn-t'aek sang *kagok* as a responsorial song. The harmony of those sounds was really beautiful, enough to attract ghosts. Their musical performances were the best in those days. No other *kagok* singers were more famous than them.⁸³

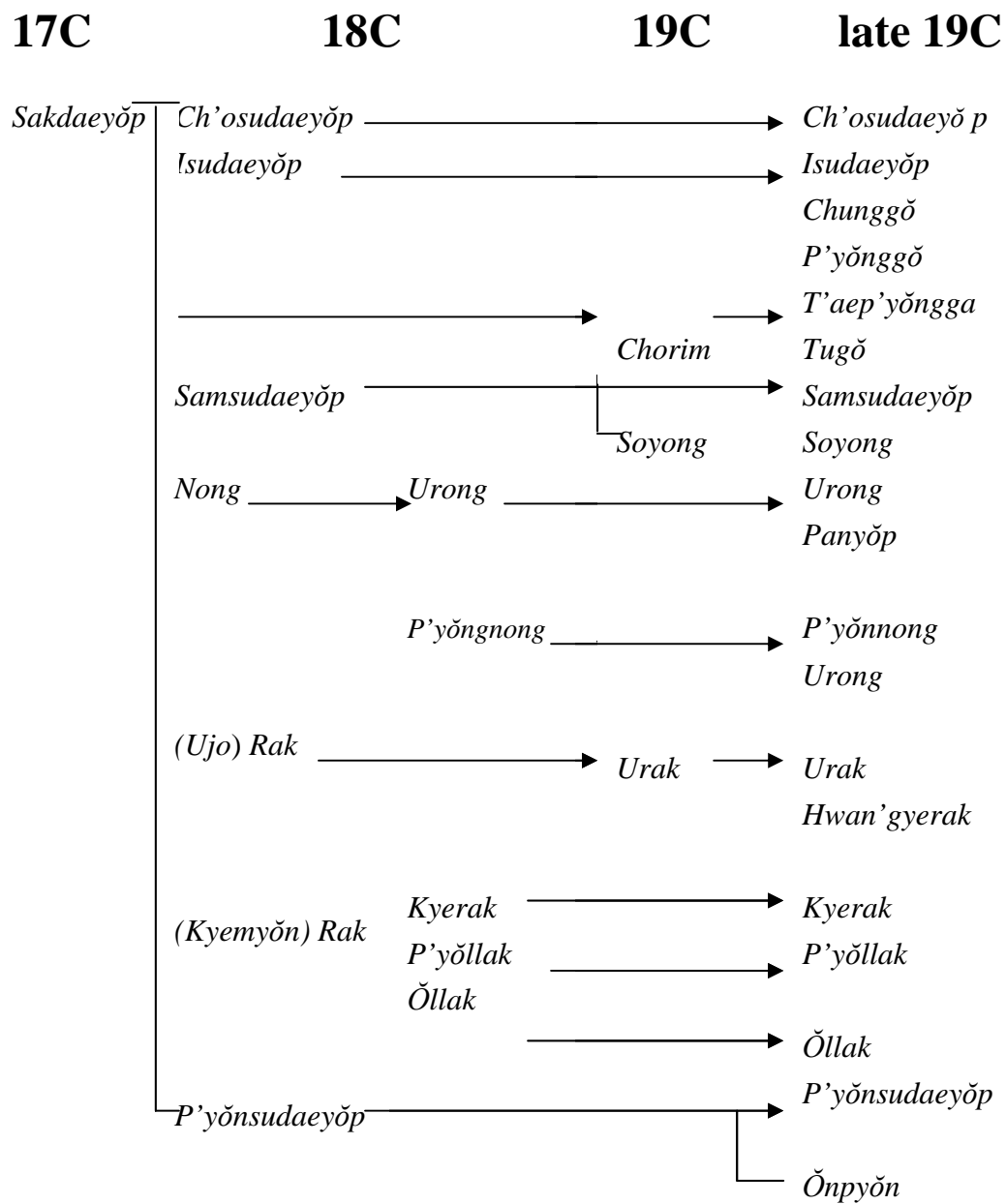
Kagaek's active performances contributed to *kagok's* popularization and as a result, different types of variations of *kagok* were created. A Korean traditional music scholar, Chun Inpyong, explained that the reasons for the creation of many variations of *kagok*, rather than new-style songs, were based on *Yegi* written by a Confucian. “Only

83 Song Bang-song. 1984: 420. Trans. Lee In-suk.

‘*sŏngja* [a holy man] knows the nature of music *yeak* and could create music: only ‘*myŏngja* [a wise man] can teach and explain *yeak*.’” Therefore, in terms of Confucian principles, a musician would not try to create new songs (*suribujak*), but only vary them.⁸⁴

Eventually, the formal order of all pieces in female and male *han pat’ang* (one suite) were established in the nineteenth century and these fifteen forms of *kagok* correspond to today’s *kagok han pat’ang*. The following tree illustrates how today’s *kagok han pat’ang* was formed.

84 Chun Inpyong. *Saeroun Han’guk Ŭmaksa* [Newly Written Korean Musical History]. Seoul: Hyeondae, 2000b. 276.



[Figure 2-2: The development of *kagok*]⁸⁵

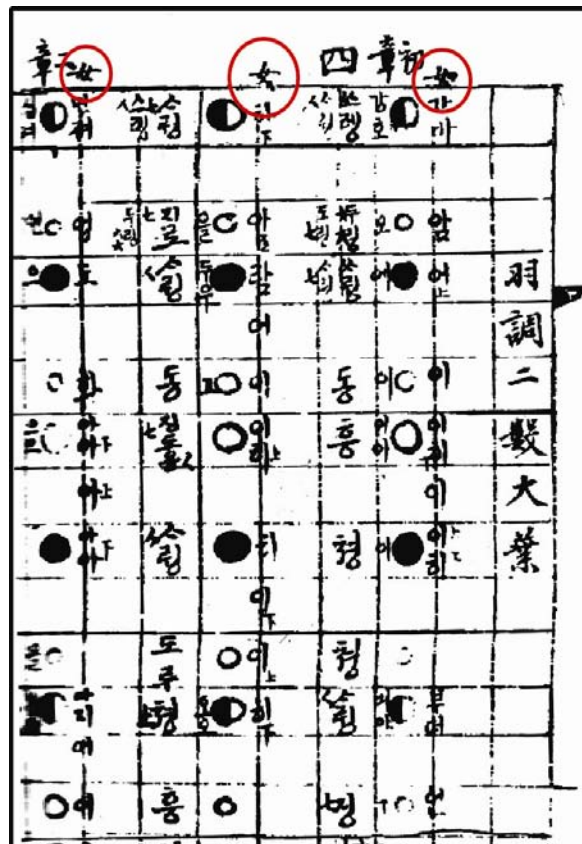
85 Song Bang-song, 1984: 424.

In spite of the vigorous activity of *kagok* in the eighteenth and nineteenth century, only male *kagok* singers' names have been passed down today, like the authors of anthologies. The names of female *kagok* singers before the twentieth-century have still not been found, although their existence is evident.

2. 4. 3. The earliest evidence of female *kagok*

The earliest evidence of female *kagok* lies in '*Samjuk kũmb*', published in 1841, which was the *kagok* notation book for *kõmun'go* as an accompanying instrument.⁸⁶ This book contains the Chinese character '女', female, at the front of the text in the three songs: ('*Ujo Isudaeyõp*', '*Ujo Chorim*' and '*Kyemyõn Chorim*'). The following red circle shows the character '女', female, from *Samjuk kũmbo*.

86 Kungnip Kugakwõn Chõnt'ong Yesul Chinhũnghoe. Ed. *Samjuk Kũmbo, Han'guk Ŭmak Charyo Ch'ongsõ* No.30 [The Series of Korean Traditional Music Resources]. Seoul: Ŭnha, 1989b.



[Figure 2-3: *Samjuk kũmbo*, 1841]⁸⁷

The earliest information about female *kagok*'s repertoire is in one *sijo* (poem)

‘*Hanyangga*’[Song of *Hanyang*-capital city of Chosŏn dynasty] in 1843.⁸⁸

The *kŏmun*’go sounds improve as its bridges and strings are moved.

The tuning sounds of the introduction are long and gloomy,

The *p’iri* lead becomes softer by sucking and sucking.

The *haegũm* bow becomes cheerful by being spread with rosin.

The *changgo* sounds higher by squeezing its laces.

The ensemble sound makes me relaxed and peaceful.

After the ensemble, a little *kisaeng* starts *kagok* with a face slightly bent down.

The tunes are *Ujo*, *Kyemyŏn*, *Soyong*, *P’yŏllrak*⁸⁹

87 Song Bang-song. 1984: 984. [Notation no.19]

88 Kang Han-su. Trans. *Nongga wŏllyŏngga hanyangga*. Seoul: Minjungsoŏgwan, 1978. 136.

As can be seen the above *sijo Hanyangga* clearly describes the *kagok* ensemble's preparation for performance. The four *kagok*'s accompanying instruments *kōmun'go* (the seven stringed zither) *haegŭm* (two stringed-fiddle) and *changgo* (hourglass shaped drum) describe how they were tuned for a *kagok* performance. In addition, the last line mentions the female *kagok* singer (little *kisaeng*), the modes of *kagok* (*ujo* and *kyemyōn*) and the repertoire of *kagok* (*Soyong* and *P'yōllak*). This earliest evidence of a female *kagok*'s existence was written in the nineteenth century, which is the climax of *kagok* history. During this era, 1870, *Yōch'ang kayorok* (female *kagok* text book) was written in purely Korean script, called '*Han'gŭl*' rather than in Chinese characters. The repertoire of the book is *kagok wōllyu*'s female *sijo*.

2. 4. 4. The decline of *kagok*

It is obvious that the Chosŏn dynasty, with its Confucian ideology, began to change during the nineteenth century, as *kaehwa sasang* (enlightened thought) spread through Chosŏn society, as the new ideology among the progressive scholars.⁹⁰ In addition, Western rationalism and the egalitarianism and humanism of Christianity spread throughout Korea from China in the late Chosŏn dynasty. The infusion of these new ideologies produced new and popular musical genres, which were enjoyed by the

89 Trans. Lee In-suk.

90 Cho Kyu-ik, 1994: 352.

middle class and lower class, such as *minyo* (folk songs) *p'ansori* (a one-man operatic form) and *sanjo* (an improvised solo instrumental form). For the celebration of the 40th anniversary of the enthronement of King Kojong, *Hyŏmyulsa Theater* was launched in 1902. It provided a venue for the systematic activities of professional folk music.⁹¹ Consequently, new ideologies emerged and other musical genres than *kagok* were extended. This directly influenced the falling away of the popularity of *kagok*. Cho Kyu-ik, a Korean literature scholar, pointed out that the most renowned *kagaek*, Park Hyo-gwan, ignored this new ideology (enlightened thought), and strongly advocated Confucianism, with its loyalty, patriotism and filial piety. These themes which had used in order to maintain upper class superiority were no longer popular in the late nineteenth century. Instead of *kagok*, *sijo* with its new ideology became popular.⁹² However, *Kagok wŏllyu* (1876) has been made supported by Taewŏngun, and *Kyobang kayo* (1872) shows the form of today's *han pat'ang*.

In the late nineteenth century, *p'ansori* was also enjoyed in *kagok p'ungnyubang*, and was described in the anthologies of *kagok*, *Kŭmbu ch'ongok* (1885).⁹³ In addition, *p'ungnyubang kagok* musicians, singers and accompanists naturally influenced

91 Song Bang-song, *Korean Music: Historical and Other Aspects*. Seoul: Jimoondahg publishing company, 2000.
29.

92 Cho Kyu-ik. 1994: 373.

93 Kwon To-hŭi. 2003: 42.

musicians of other genres. Song Bang-song explains the circumstance: “Song lovers, singers, and entertainers brought the early form of *Yŏngsan hoesang* and various *kagok* to the surface in the late Chosŏn dynasty, which then became the deriving force for the development of folk music in Korea.”⁹⁴ The flourishing of professional *kagok* singers and clubs began to diminish in the late nineteenth century, while *sijo* and the *p’ansori* genres became popular as folk music. The speed of the decline increased rapidly at the beginning of the twentieth century, spurred on by the collapse of the Chosŏn dynasty and thirty years of Japanese colonization. Referring to [Figure 2-2], it can be seen that varied forms of *kagok* were no longer created and the repertoire of *kagok* became very limited.

The reasons for *kagok*’s decline have not been clearly researched by Korean traditional music scholars beyond Kwŏn To-hŭi, who analyzed *kagok*’s decline and related it to Korean, literature scholars’ similar works. In the late Chosŏn dynasty, the object of music was self-entertainment rather than the cultivation of the human mind. Kim Su-jang (*kagaek*) regretted this change; “thirty years ago, there were many *kagok* singing groups of three or five people who gathered together in the forest or nearby waterfall and pine trees, and they sang all day long and thereby achieved a better higher

94 Song Bang-song, 2000b: 29.

technique. However, it is hard to find that practice today [in the late Chosŏn dynasty].”⁹⁵

2. 4. 5. The need for co-operative research between music and literature.

Paradoxically, the text of *kagok*, a musical form, has been researched more by Korean literature scholars, as a Korean traditional poetic genre, called *sijo*. The three valuable, *kagok* anthologies (*Ch’ŏnggu yŏngŏn*, *Haedong kayo*, *Kagok wŏllyu*) containing hundreds of *sijo*, have been researched and analyzed in terms of their literary aspects, such as the structure of the poetry and the interpretation of the old Korean words. However, research on *sijo*, without musical knowledge of *kagok*, is limited, which is insisted by the Korean literature scholars.⁹⁶ Cho Tong-il, insisted that “In order to figure out the origin of *sijo*, we [Korean literature scholars] need to wait for the Korean music scholars’ work of *kagok*, because *sijo* is the text of *kagok* so the text is strongly related to musical structure”⁹⁷ Cho Soon-ja recognized this need for cooperative research, between scholars of Korean traditional music and Korean literature. Yet still today, little, combined research on *kagok* has been carried out in

95 Kwon To-hŭi. 2003. 37-38. Trans Lee In-suk.

96 Kim Tae-haeng, *Sijo Yuhyŏngnon*. Seoul: Ehwa Womans University Press, 1986.

Sŏng Ki-uk, *Han’guk siga yulgŏkŭi iron*. Seoul: Saemunsa, 1986.

97 Cho Tong-il. *Han’guk Sigaŭi Chŏnt’onggwa Yulgyŏk*. Seoul: Han’gil Academy, 1981. 104.

order to explain the link between its music and literature. Cho Soon-ja often gives *kagok* group lessons to Korean literature scholars and Korean musicologists, formally and informally, in order to discuss ‘*kagok* as a musical genre’ and ‘*kagok* as a literary genre’. She has been recognized as a valued adviser for this. A Korean literature scholar, Sin Kyöng-suk acknowledged Cho Soon-ja in her papers.⁹⁸ Korean literature scholars wanted to know *sijo*’s musical aspects and they learnt *kagok* from Cho Soon-ja, for more than one year, and performed with her in 2006. Cho Soon-ja also extended her own understanding of *kagok* through the discussions with the literature scholars and the result was her recent publication, *Songs and People in the Kagok Anthologies*.⁹⁹ These cooperative works not only extend the knowledge about *kagok* but also encourage *kagok* singing.

Conclusion

Too little attention has been paid to the documentation of female *kagok* singers (*kisaeng*), and *kagok*’s history. References specifically to *kisaeng*’s *kagok* musical contributions and their education and control are lacking. Consequently, the earliest evidence of female *kagok* was only one old manuscript and one poem, *Hanyangga*,

98 Sin Kyöng-suk. “*Chöngga kagaeküi mihak*” [The Aesthetics of *kagok* singers]. *Journal of Han’gukhak Yö’n’gu*. Seoul: Korea University Press, 1998. 10. 309.

99 Cho Soon-ja. *Kajipe Tamanaen Noraewa Saramdöl* [*Songs and People in the Kagok Anthologies*]. Seoul: Pogosa. 2006.

written in the nineteenth century, after the time when *kagok* was at its peak.

In order to rectify this marginalization of female *kagok* in history, *kisaeng*'s great contribution to Korean traditional music, as composer, producer and audience were explained and documented. This exposes the distorted image of *kisaeng* as 'olden day prostitutes'. In addition, the documentation of *kisaeng*'s writings and activities has been given, based on both music and literature scholars' works. Interviews with two, elderly, experienced *kisaeng*, although they both denied their past 'being a *kisaeng*,' has added a further insight into a *kisaeng*'s life.

The study of *kagok*'s history has revealed not only how *kagok* has changed, but how it is in the present and may be in the future. Old manuscripts of *kagok*'s accompanying instrument (*kŏmun'go*), and historical anthologies confirmed female *kagok*'s existence alongside male *kagok*. In addition, old female *kagok* text books, such as *Kainp'ilhyu* and *Yŏch'ang kayorok*, showed how female singers learnt *kagok* before vocal notation existed. The study also documents how *kagok* should be taught, considering the huge change of social and educational circumstances in Korea. The next chapter will compare *kagok*'s traditional teaching method to the present one in order to find a more effective teaching method for future *kagok*.

CHAPTER 3

Kagok Education

Introduction

There is a Korean proverb which states that a dog who has lived with his poet master for three years, can recite poetry. This reflects the traditional belief of Koreans towards education, including music education, that a pupil could learn best by living with, and closely serving, their teacher. In such apprenticeship, the students not only learnt about music but also adopted their teacher's attitudes and beliefs. Good examples are the *kisaeng* who learnt *kagok* from Ha Kyu-il for three or four years and who were automatically all a *ch'aemajŭn kisaeng* (the best *kisaeng* with elegance and nice manners). Students of Ha Kyu-il not only learnt *kagok* but also manners, attitude and elegant behaviour as well. Originally, a *ch'aemajŭn kisaeng* was called the best *kisaeng* because she had been trained in manners, performing arts, and Chinese art at a *kisaeng* school (*kyobang* or *kwŏnbŏn*) from her early childhood.¹ In contemporary Korea, it is impossible to learn *kagok* in the traditional way as “musical training moved from

¹ Kim Chin-hyang. 1993: 146-147.

apprenticeship into mainstream education.”² As the education system changed into Western style, the teaching methods, including those of music, were necessary to adjust to the changed circumstances. Ted Solis insisted “In teaching ensembles [world music ensembles] we subject and re-subject ourselves and our students to such “vicissitude of translation,” combining pedagogy, consultant self assessment, feedback that happens both in the moment and in semester and yearly evaluations, and the constant creative resynthesis of life experience.”³ In spite of the huge change in *kagok*’s circumstances, little has been written about *kagok*’s pedagogical interface between the traditional way and the contemporary one, although the recognition of the importance of teaching methods in Korean traditional music education has been increased in contemporary Korea. Since 2002, The Kungnip-Kugakwŏn (National Centre for Korean Traditional Performing Arts) has established the annual teaching method competition, called “Korean Traditional Music Teaching Methods Contest” for current music teachers and young scholars. Most of the articles and new teaching methods in the competition were very practical, based on their teaching experience, although they were limited to folk

2 Howard, Keith. 1998b: 600.

3 Solis, Ted. “Teaching what cannot be taught.” ed. Ted Solis. *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*. London: University of California Press. 2004. 2.

music such as *samul nori*, *minyo changdan* and *changgo* performance. Only one teaching method applied to *kagok* and that one is by this author.⁴

This chapter will focus on a comparison of *kagok*'s educational circumstances and pedagogical methods between the past and the present. This is essential for the creation of a more effective and complete pedagogical method for the future of *kagok*. This chapter also attempts to reveal the difficulties of contemporary *kagok* education.

3. 1. The oral/aural tradition of *kagok*

3. 1. 1. Traditional *kagok* class

In the traditional *kagok* class the teachers were respected and noble role models and were also expected to be knowledgeable 'experts.' For this reason, the teachers were dignified and authoritative, which caused them to be strict and serious in the class. Overall, the teacher's impact on a student's life was dramatic. In Confucianism, a teacher should always be respected by his students, as a king or parents were respected, which is described as '*Kunsabuilch'e*.' This attitude towards a teacher still persists in Korean traditional music society although it is weakening in formal education in Korea.

⁴ Lee In-suk. "The meaning of *Sondongjak* in *Kagok* Education and Its Use." *The Completion of the Articles for the 4th Korean Traditional Music Teaching Method Contest*, Kungnip Kugakwŏn. 2001: 287-305.

The following famous painting of the Chosŏn dynasty shows the atmosphere in the class, especially the relationship between students and teachers. As it has been explained, females, except for *kisaeng*, were not seen in the classroom of the Chosŏn dynasty.



[Plate 3-1: '*Sŏdang*' (a Village classroom)
by Kim Hong-do in the eighteenth century].

In the above painting, the teacher in the class looks strict and is using a rod (beside the table), and a crying boy student seems to have been hit on his lower back leg with a rod by his teacher, which was the typical punishment. Other boy students look rather serious, but humorous as well. On the other hand, this picture also conveys

students' respect for and obedience towards their teacher and the teacher's love for his students. This is because the painter Kim Hong-do painted the complex situation with wit.

Originally, *kagok* was taught by the oral/aural tradition. In a typical *kagok* tutorial, the only accompanying instrument was *changgo* and even this was not necessary as beating the knees could replace the role of *changgo*. To teach *kagok* more effectively, teachers described the movements of sound visually, with *changgo* sticks or hand movements, *sondongjak*.⁵ Although notation books for *kagok*'s accompanying instruments have existed since the sixteenth century, this oral tradition was the main teaching method of *kagok* in the Chosŏn dynasty. Teachers also concentrated on cultivating the students' ears.

Oral training is not uncommon. William Malm recalls his *ko tsuzumi* and *taiko* drums lessons in Japan "Observation is possible since there is no notation to distract the eye. One sees only the teacher or other student; thus all lessons have the aura of a performance. In the speaking of the lessons themselves we should note first that one must develop a patient sense of time. In traditional practice, a music teacher (*sensei*) gives lessons on certain days at certain places but not at a specific time for each student.

5 The values and important aspects of hand movements are explained in Chapter 4.

To take a lesson one simply goes on the right day to the right place and waits. The waiting period equals approximately twenty minutes times the number of students who have arrived earlier, and is usually spent in the lesson room. Thus, one normally cannot rehearse just before a lesson. Rather, the sound and spirit of other players and other compositions permeate the ear and mind before the lesson.⁶



[Plate 3-2: *Kisaeng's music class with changgo and kŏmun'go* from *Kisandoch'ŏp* – a collection of paintings by Kim Chun-gŭn]⁷

Teachers expected the students to listen carefully and follow the teacher's eyes, mouth and hand movements while singing. Students then copied the teacher's singing as closely as possible. Such teaching style is known in Korea, as '*kujŏn simsu*', literally, "transmit through the mouth, understand by the heart." Teachers of singing or performing were not the same as they are today. In the oral tradition, music would not

⁶ Malm, William. P. *Six Hidden Views of Japanese Music*. Berkeley: Los Angeles: London: University of California Press. 1986. 5.

⁷ Kawamura, Minato. 2002: 203.

be performed in a fixed style. In the past, a teacher taught one passage in a certain way and then it was not necessarily sung in exactly the same way the next time.

In particular, the degree of flexibility of pitch progression and dynamics was extremely high in *sanjo*, *kagok* and *p'ansori*, which require improvisation. This flexibility caused tremendous difficulties for the beginners to learn. However, their ability to create similar phrases or imitate, grew naturally as time went by. Eventually, they could improvise by modifying or creating their own phrases.⁸ In the *kagok* tradition, *myŏngin* (prominent singers) performed over hundreds of *kagok* pieces automatically, without any prearrangement.⁹

In order to achieve this level, students were required to have a high standard of aural musicality and concentration, otherwise they had to give up their training. According to the *Sejong sillok* [Annals of King Sejong]: “They [female musicians] were also trained in singing and playing the instruments. Those who were slow in learning were punished by the *chejo* (music director) or expelled from the organization. Negligent teachers were also punished and those who had no talent were sent home.”¹⁰

8 Chun Inpyong. 2000b: 391.

9 Chang Sa-hun. 1985: 422.

10 *Sejong sillok* [Annals of King Sejong]. Vol.116. April 29th year of King Sejong.

This strict teaching style continued because of the desire to be professional and to be perfect performers, in order to serve a king or government officials during national feasts. *Kisaeng* did not learn music and dance as their hobbies or for cultivating their mind but for their professional services. The following explains the reasons why the *kisaeng* system lasted for over five hundred years. “Since the early Yi dynasty there were demands for the abolition of the *kisaeng* system because it conflicted an effective opposition [sic]. *Kisaeng* had direct influence on the conduct of the officials themselves. It was often argued, if *kisaeng* were abolished government officials might steal the wives of commoners. Gradually, *kisaeng* posed various political, social cultural problems. . . . the *kisaeng* system continued to exist till the end of the Yi dynasty.”¹¹ In order to maintain the *kisaeng* system, the *kibu* system (a sort of husband-manager) was established to ensure the livelihood of medical, music and sewing *kisaeng*. The *kisaeng* and *kibu* provided the services required by the state without engaging in prostitution. Towards the latter part of the Yi dynasty the *kibu* system was institutionalized. The strict training of the *kisaeng* then, still had to be continued. This strictness still existed in *kwŏnbŏn*.

11 The Committee for the Compilation of The History of Korean Women. Ed. 1976: 139.

Ha Kyu-il's student Kim Chin-hyang recalled her *kagok* class with him. "When students were absent without any notification, or lost concentration while studying, Ha Kyu-il punished them with a rod. This was the heaviest punishment. The lighter one was to prick the arms with a needle. The punishment was conducted not by him but by the student's friend to make it more disgraceful."¹² Söng Kyöng-nin recalled his *kagok* classes from Ha Kyu-il in the music institution, *Yiwangjik Aakpu*, in 1930.

During the *kagok* lessons, notation was not used at all, although a teacher could use it as teaching material . . . *Kagok* notation was useless while teaching and learning *kagok*. However, students were allowed to notate *kagok* by themselves only after classes. For the transcription of *kagok*, *chöngganbo* notation was used. In addition, the transcriptions for voice and wind instruments of *kagok* were distributed by the teachers. However, students were still not allowed to use the notation during the classes.

As far as I can remember, from my experiences, transcriptions of 'Yömillak', 'Yöngsanhoesang', 'Pohöja' and 'Kagok' were written by me. These were not copied from my teacher's. However, the main melodic structure of my transcription never differed from my teacher's except for a few ornamentation parts.¹³

As has been described, *kagok* teachers strongly encouraged students to concentrate on only the teacher and his singing. Teachers believed that note-taking and notations disrupted concentration. When Ha Kyu-il taught young girls, aged fifteen

¹² Kim Chin-hyang. 1993: 47.

¹³ Kungnip Kugakwön Chönt'ong Yesul Chinhünghyoe ed. 1989a: 6. Trans. Lee In-suk

years, in the *Kwŏnbŏn* (*kisaeng*'s house and school), the slowest song in one *kagok* suite 'Isudaeyŏp: Pŏdŭrŭn' was chosen as the first song in the repertoire of the *kagok* class.¹⁴ This was because that song contains the most varied kinds of *sikimsae* and requires long breath control. Once it was learnt, the rest of the songs comprising similar melodic patterns would be much easier to learn.¹⁵ Hence, it usually took at least three hours per day, for three or four months, to learn *sikimsae*. After one year Ha Kyu-il's students could sing approximately ten songs so that they could learn the faster *kagok* song, 'Urak', and dance.

During the classes of Ha Kyu-il, students were not allowed to use *kagok* notation books. However, he wrote the *kagok* textbook 'Kainp'ilhyu' for the teaching of *kagok*. 'Kainp'ilhyu' literally means 'it is essential to keep this with you all the time.' Hence, students could keep the small book 'Kainp'ilhyu'.¹⁶ It has only *kagok* texts for memory aids. It is evident that Ha Kyu-il was very enthusiastic about teaching *kagok* efficiently. He distributed *kagok* scores written in *chŏngganbo*, which was the origin of Yi Chuhwan's *Kagokpo*. His intention might have been to give his students more

¹⁴ Kim Chin-hyang. 1993: 46.

¹⁵ See the similarity of melody lines within one suite in Chapter 1.

¹⁶ It was made in 1926, and is very small sized book. It contains the text of nine *kagok* songs, nine *kasa* and seven *sijo*. Ha's *kisaeng* student, Yi Nan-hyang showed it to Cho Soon-ja in the 1970s, which was stated during the *kagok* lessons in 1996.

comprehensive and complete information and personal memory aids for after-school use. Needless to say, in those days, these could be extremely helpful, especially for beginners to practise by themselves. Today, a recording machine is essential for *kagok* students to record their lessons.

3. 1. 2. Recollection of Cho Soon-ja's *kagok* learning

Cho Soon-ja is the last person to have learnt *kagok* in the traditional way, that is, without the use of notation (although the notation book existed). She remembers her student era as a time, when a tape recorder was not popular. When a master demonstrated a verse of *kagok*, without any accompanying instruments, except for the *changgo*, students had to repeat it over and over until they could perform it. Thus, the only way for students to learn a song was to fully focus their attention on the master's demonstration and instruction. To do this, the students required incredible musicality and concentration. If they could not reach the required standard they had to change their major study from singing to another subject.¹⁷

When a verse of the song or one passage of *sikimsae* was demonstrated, students tried to copy their master's singing. They had to simultaneously remember the tune, with *sikimsae*, without the use of any notation. To achieve the techniques of *sikimsae*

¹⁷ Kim Chông-ja. personal interview, August. 2001.

appropriately, *sondongjak* was adopted which could illustrate the *sikimsae* sound. Students had to utilize the hand system perfectly, or their master would severely reprimand them.¹⁸ Cho Soon-ja paints an evocative portrait of her first *kagok* lesson from Yi Chu-hwan in the early 1970s.

When my teacher came into the class room, he seemed very serious, with strong and sharp eyes and a closed mouth. At first appearance, he looked stricter than students had heard he would be. He straightaway taught how to beat the sixteen-beat rhythmic cycle without any verbal instruction [simply imitation]. After his demonstration of the rhythmic cycle, he started to teach the first song ‘*Isudaeyŏp*’ straight through. After the second beat with an index finger of the left hand, he shook his right hand to describe upward-gliding *sikimsae*. At that moment, we could not stand the funny singing and the hand movement. However, we would bite our lips to stop ourselves laughing. On the other hand, he did not notice us at all and kept on teaching the class seriously.¹⁹

As Cho Soon-ja recalled, the traditional way of teaching *kagok* was mainly by watching and repeating the teacher’s demonstration of beating and singing with *sondongjak*. However, questioning the teacher in front of others in the class would not happen often, because students feared showing their ignorance to a teacher and because of their respect for other students. Even if students had a question, they would ask it

18 Cho Soon-ja. personal *kagok* lesson. February. 1996.

19 Cho Soon-ja. “*Han’guk hyŏndaesaiü ūmakka yŏlchŏn* (III).” *Han’guk ūmaksa hakpo* 6. (1989): 60. Trans. Lee In-suk.

only after much thought. It was usual that nobody asked questions of the teacher in the class. Students' participation or spontaneous questions were not encouraged. Needless to say, disagreements were seen to be rude and disruptive.

Cho Soon-ja often heard from her *kagok* teachers (Yi Chu-hwan, Hong Wŏn-gi and Yi Nan-hyang), “*t’ongŭro paewŏra*” literally, “Learn as a whole”. This teaching concept is quite different from the Western approach to music. The traditional way did not encourage an analytical method but presented the musical whole without drawing undue attention to the parts of which it was composed. However, if one phrase was not copied appropriately from a teacher, students had to practise the whole of it, over and over without asking questions.²⁰ These attitudes correspond to the Confucian ‘golden rule’ which is not to draw attention to oneself. In the author’s experience, the Confucian golden rule still remains in today’s *kagok* class even though students are encouraged to ask questions.

3. 2. *Kisaeng* schools and curriculum

When the traditional class system of *kisaeng* collapsed and *kisaeng* could no longer live at the ‘*kyobangwŏn*’ in the palace at the beginning of the twentieth century,

²⁰ Kwŏn Il-ji, personal interview. Taegu. August. 2001.

Ha Kyu-il's private *kisaeng* school 'Chǒngak Chǒnsŭpso' in 1910 helped them survive and his best students become renowned *kagok* singers. *Chǒngak Chǒnsŭpso* changed its name to *Taejǒng Kwǒnbǒn* in 1914, and then *Chosǒn Kwǒnbǒn* in 1925. This was because the Japanese government commanded *kisaeng* unions to change their names to *Kwǒnbǒn*, a name originating from the Japanese *geisha* system.

The *kisaeng* school 'Chǒngak Chǒnsŭpso' in 1910 was the origin of the *kisaeng* union. Under colonization, *kisaeng* established the labor union 'Tadong Chohap' in 1911, and ran party houses by themselves. This was possible because the head of the *kwǒnbǒn* asked the Japanese police to protect the *kwǒnbǒn*.²¹

Kisaeng unions also ran *kisaeng* schools in several cities (P'yǒngyang, Chinju, Seoul and Taegu), which were similar to Western conservatories. In *Chyosen miin pogam* (1917), eighteen *kisaeng* schools were run and controlled by the Japanese government and those aged eight to twenty were eligible to attend. The following table clearly shows the *kisaeng* students' ages and numbers in sixteen unions in 1918.²²

²¹ Kawamura. 2002: 186-187.

²² Song Bang-song. 2000: 94-96.

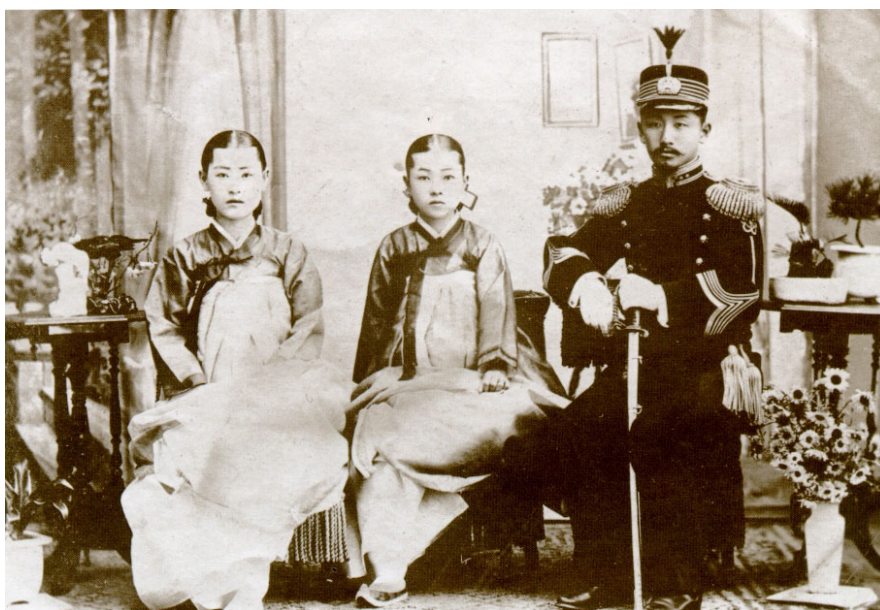
Age	Hans ŏng	Taej ŏn	Han Nam	Kyŏ ng hwa	Su wŏn	Taeg u	Ton g nae	Pyŏn g yang	Kwa ng ju	Yŏn' gi	An sŏng	In ch'ŏ n	Kim Ch'ŏ n	Kaes ŏng	Chin na mp' o	Ch'a ng wŏn
9		2														
10		1														
11	4	2														
12	21	3														
13	2	10	3	1		1	1									
14	5	11	7	1		9			2							1
15	21	15	5	5	2	3		1								
16	23	25	7	7	2	4	4		5	1	1					
17	14	12	8	4	5	1	2	4		3					1	
18	16	17	16	5	4	2	1			1	1		1		1	
19	23	34	8	4	5	1	3	2		1	2			2	1	
20	18	14	7	5	4	2						2	1			1
21	16	9	5	2	2	3						1		1		
22	12	11	3	1	5	1						1				
23	7	3	1	1	3	1										
24	5	4	2	3												
25	7	2	1								1		1			
26	1	2														
27	8	2														
28	1	2	1	1												
29	1		1													
30	1															
33																
Total	175	181	75	39	33	32	11	7	7	7	5	5	3	3	3	2

[Table 3-1: the numbers of *kisaeng* in sixteen *Kisaeng* Unions in 1918] ²³

This table shows that approximately sixty-five percent of girls are aged from sixteen to twenty years. Girls in their late twenties are very rare. Hence the *kisaeng*'s working period is very short, no more than ten years. Among the schools, Hansŏng

²³ Song Bang-song, 2000: 94-96.

Kwŏnbŏn (one hundred and seventy-five students) and Taejŏng *Kwŏnbŏn* (one hundred and eighty-one students) were the most famous and concentrated on educating *ilp'ae kisaeng* (the top class *kisaeng*).



[Plate 3-3: The two young *kisaeng* and a Japanese general in 1910s]²⁴

Hansŏng *kwŏnbŏn* offered ten different types of vocal genres in 1918, which is unusually diversified. *Kagok* classes were divided into two streams (*U-Kyemyŏn* and *Ujo*) in terms of mode. *Kagok*, *kasa* and *sijo* were all very popular classes.

²⁴ Kawamura, Minato. 2002: 223.

	<i>Kagok</i>	<i>Kasa</i>	<i>Kyŏnggi chapka</i>	<i>Namdo- chapka</i>	<i>Sŏdo chapka</i>	<i>Sŏdo chapka</i>	<i>Seodo- minyŏ</i>	<i>Seodo- chapka</i>	<i>Sijo</i>	<i>U-Kyemyŏn</i>	<i>Ujo</i>
No of <i>kisaeng</i>	68	25	12	12	27	24	13	38	62	49	66

[Table 3-2: Types of vocal classes and the number of students in Hansŏng *Kwŏnbŏn* in 1918]²⁵

As can be seen in the above table, the number of students in the classical vocal genres (*kagok*, *kasa* and *sijo*) is higher than that of the folk genre, *chapka*. However, in the radio programme of *Kyŏngsŏng Radio Broadcasting*, *chapka* was the most popular genre and *kagok* was rarely aired. This fact reflects the low demand for *kagok* from the audiences during the Japanese colonization, in spite of the *kisaeng*'s interest in *kagok*.

In the P'yŏngyang *kisaeng* school, the first regulation concerned compulsory and optional subjects. Compulsory subjects were *sijo*, *kagok*, *kŏmun'go*, *yanggŭm*, *kayagŭm* folk-songs, Chinese letters and poems, calligraphy and Korean traditional painting. Optional subjects were Japanese and painting. Students had to complete the three year course and pass the final exam for the diploma. The institution fees were 1won 50 *chŏn* per month for three years and the school rules were quite strict: students who had poor attendance and manners were given three detentions and then expelled. All students had to pass the final exam to get the diploma.

²⁵ Song Bang-song. 2000: 98.

To become a *kisaeng* most girls studied full-time for three years. However, it has not been researched if every *kisaeng* school offered a well organized curriculum such as the P'yŏngyang *kisaeng* school. The time-table of the school shows that *kisaeng* took eleven subjects in total. In terms of its musical content, four different musical subjects (*kagok*, Japanese song, Korean folk songs and music) were taught. Among these, only one subject 'kagok' was taught every day. This fact reveals that *kagok* was considered the most essential subject in music education and equal in importance to calligraphy in the overall curriculum. The following time-table shows the curriculum of the P'yŏngyang *kisaeng* school for the third year.²⁶

Mon.	Japanese	Calligraphy	<i>Kagok</i>	Japanese Song	Korean Folk	Singing practice
Tues.	Japanese	Calligraphy	<i>Kagok</i>	Japanese Song	Attitudes	Music
Wed	Composition	Calligraphy	<i>Kagok</i>	Japanese Song	Korean Folk	Singing practice
Thurs.	Painting	Calligraphy	<i>Kagok</i>	Japanese Song	Korean Folk	Attitudes& Manners
Fri	Poetry	Calligraphy	<i>Kagok</i>	Japanese Song	Korean Folk	Singing practice
Sat	Poetry	Calligraphy	<i>Kagok</i>	Painting		

[Table 3-3 : Timetable of the P'yŏngyang *kisaeng* school during the Japanese colonization]

²⁶ Kawamura, Minato. 2002: 197.

According to the above timetable, Korean traditional music education included learning dance and at least two or three musical instruments at the same time. This was compulsory. For example, the prominent *kagok* singer, Yi Chu-hwan (1909-1972) was not only good at playing *p'iri*, and *kagok*, but also proficient in playing Buddhist dances 'sŏngmu'.²⁷ *Kagok* singers had to learn Korean traditional instruments and dances, even though their major focus was on *kagok*. The reasons are clear:

Firstly, Korean traditional music was originally for either ensembles or orchestral groups rather than for solo performances. Solo performances and *sanjo*, were only developed in the late nineteenth century. To produce a good ensemble performance, it was essential for all players to have knowledge of the techniques used by other instruments in the ensemble. In the *kagok* ensemble, a singer had both the role of singer and conductor. Consequently, *kagok* singers needed a considerable knowledge of all accompanying instruments.

Secondly, Korean traditional classic dance assisted the understanding of *sikimsae*, which is the most distinctive characteristic of Korean traditional instrumental music and vocal music. This is because the beauty of the curve is the principal element in Korean aesthetics, including dance music and fine art. In *kagok*, it was expressed by the sound

²⁷ Cho Soon-ja. 1989: 53-68.

of *sikimsae*. Among the classical dance genres, *Ch'unaengjŏn* was especially popular, and was Ha Kyu-il's specialty. It contains very limited movements to express very slow curving lines in a tranquil mood and exaggerated by the dancer's long sleeves. The costumes are beautifully decorated and the dance was often taken by Japanese to advertise Korean things for Japanese tourists during Japanese visits.

3. 3. Today's *kagok* education

Today, the central institution for Korean traditional music education is the University. In 1954, the first Korean traditional music department was set up by Chang Sa-hun at the Tŏksŏng Woman's University but closed in 1956; then Seoul National University was established by Lee Hye-ku in 1959. Twenty-two universities were offering Korean traditional music courses employing more than eighty full-time lecturers in 1999.²⁸ Among twenty-two universities, only nine universities offer *kagok* for a degree; Seoul National University, Ch'ukye Yesul University, Yong'in University, Tan'guk University, Chŏnnam University, Chŏnbuk University, Kyŏngbuk University, Tongguk University and Yŏngnam University. Each university needs one or two new students in a year or at least every four years. As a result, there is still no female full

28 Chun Inpyong. 2000b: 388-389.

time *kagok* lecturer, in Korea. Cho Soon-ja teaches *kagok* at several universities, traveling long distances as a part-time lecturer. She teaches professional singers individually and students in a group.

The circumstances surrounding *kagok* education are in contrast with those of Western music. For example, in Seoul National University, there are two sections to the Music department with seven-hundred full-time students: 1) the Korean Traditional Music Department, and 2) the Western Classical Music Department. In the Korean Traditional Music Department only three or four students are studying *kagok* out of one hundred and thirty-two who are studying traditional instruments, composition and theory. The Western Music Department has approximately six hundred students, one hundred of whom are studying Western, classical, vocal music. The following table shows the number of students in each section at Seoul National University in 2002.

	Traditional music	Western music
Vocal	<i>Kagok</i> (4), Folksong (4)	132
Composition	12	120
Instruments	100	280
Theory	12	40
Total	132	568

[Table 3-4: The number of students in traditional music and Western music at Seoul National University]

Originally, the *kagok* curriculum required students to learn two or three different instruments, Korean traditional dance and *kagok*. Currently, however, students may focus on *kagok* alone. To be a professional musician in Korean traditional music today, it is compulsory to have a university certificate in traditional music. Entrance to a university is dependent on a student's bursary results, with the examination focusing on a student's music skill in their major traditional instrument. The university offers tutorials in a student's major study, but these are only for a half hour or an hour per week in total of sixteen weeks for four years. The total number of hours is a maximum of thirty-two per year, which is extremely small compared with the traditional apprenticeship education. The students are required to perform at an examination twice a year. After graduating from university, a few students may become members of traditional music orchestras as they do in the Western musical system. However, being a *kagok* performer means it is hard to find employment, thus causing a paucity of male *kagok* singers and contributing to the miserable status of *kagok* in contemporary Korea. During the author's fieldwork male *kagok* students were not seen in the Korean Traditional Performing Arts High School and Seoul National University.

Korean music, including *kagok*, has been drastically Westernized since Japanese colonization. Korean traditional music orchestras have joined a female choir, a style

which did not exist in Korean musical tradition. Even *kagok* has been sung in unison by a group of female singers. *Kagok* is no longer chamber music and always uses microphones on stage.



[Plate 3-4: Korean Traditional Music Orchestra and female chorus in 1973]²⁹



[Plate 3-5: *Kagok* performance of Kim Wöl-ha and her students in 1983]³⁰

29 Wöl-ha Munhwa Chaedan. Ed. 2001: photo lists.

30 Wöl- ha Munhwa Chaedan. Ed. 2001: photo lists.

Kagok music itself has also changed owing to the decreasing demand for it in Korean society. There are two most obvious changes:

Firstly, the performance repertoire of *kagok* has been reduced and fixed, mainly due to a lack of professional *kagok* singers, even though a total of one-hundred and fifty-six *kagok* songs (comprising seventy-one female songs and eighty-five male songs), have been passed down to this century. Ha Kyu-il is considered the father of today's *kagok* because he was the first to compile a repertoire of *kagok* songs. Currently, all *kagok* come directly from Ha Kyu-il's repertoire, which is still used in learning *kagok* today. Today, the principal repertoire of *kagok* consists of only the fifteen, female songs (comprising one suite called female *han pat'ang*) and the twenty-four male songs (comprising one suite called male *han pat'ang*). Traditionally these two male and female *han pat'ang* are sung in alternation within twenty-seven songs. Currently, the most common performance style of *kagok* is to sing only one or two songs of a faster tempo, as vocal solos and these form a part of Korean traditional music concerts. The female chorus is rarely performed. It takes more than two hours to perform the male and female alternating solo without a break, so it is hardly ever performed today. Instead, in its place, the male and female duet song *T'aep'yǒngga* is often performed at concerts.

The following table shows how the order and repertoire are different among male solo, female solo and combined *han pat'ang*.

(P: Ujo *p'yŏngjo*, K: *Kyemyŏn*)

Male <i>han p'atang</i>	Female <i>han p'atang</i>	Male & Female <i>han p'atang</i>
1. <i>P. Ch'osu taeyŏp</i>		1. M: <i>P Ch'osu taeyŏp</i>
2. <i>P. Isudaeyŏp</i>	1. <i>P. Isudaeyŏp</i>	2. F: <i>P Isudaeyŏp</i>
3. <i>P. Chunggŏ</i>		3. M: <i>P Chunggŏ</i>
	2. <i>P. Chunggŏ</i>	4. F: <i>P Chunggŏ</i>
4. <i>P. P'yŏnggŏ</i>		5. M. <i>P P'yŏnggŏ</i>
	3. <i>P. P'yŏnggŏ</i>	6. F. <i>P P'yŏnggŏ</i>
6. <i>P. Samsudaeyŏp</i>		7. M. <i>P Samsudaeyŏp</i>
5. <i>P. Tugŏ</i>	4. <i>P. Tugŏ</i>	8. F. <i>P Tugŏ</i>
7. <i>P. Soyong</i>		9. M. <i>P Soyong</i>
8. <i>Panyŏp</i>	5. <i>Panyŏp</i>	10. F. <i>Panyŏp</i>
9. <i>K. Ch'osu taeyŏp</i>		11. M. <i>K. Isudaeyŏp</i>
10. <i>K. Isudaeyŏp</i>	6. <i>K. Isudaeyŏp</i>	12. F. <i>K. Isudaeyŏp</i>
11. <i>K. Chunggŏ</i>		13. M. <i>K. Chunggŏ</i>
	7. <i>K. Chunggŏ</i>	14. F. <i>K. Chunggŏ</i>
12. <i>K. P'yŏnggŏ</i>		15. M.K. <i>Samsudaeyŏp</i>
13. <i>K. Tugŏ</i>	8. <i>K. P'yŏnggŏ</i>	16. F. <i>K. Samsudaeyŏp</i>
14. <i>K. Samsudaeyŏp</i>		17. M.K. <i>Samsudaeyŏp</i>
15. <i>K. Soyong</i>	9. <i>K. Tugŏ</i>	18. F. <i>K. Tugŏ</i>
16. <i>Ŏllong</i>		19. M. <i>Ŏlrŏng</i>
17. <i>P'yŏllong</i>	10. <i>P'yŏngnong</i>	20. F. <i>P'yŏngnong</i>
18. <i>Kyerak</i>	12. <i>Hwan'gyerak</i>	21. M. <i>Kyerak</i>
19. <i>Urak</i>	13. <i>Kyerak</i>	22. F. <i>Kyerak</i>
		23. M. <i>Ŏllak</i>
20. <i>Ŏllak</i>	11. <i>Urak</i>	24. F. <i>Urak</i>
21. <i>P'yŏllak</i>		25. M <i>P'yŏllak</i>
22. <i>P'yŏnsu taeyŏp</i>	14. <i>P'yŏnsu taeyŏp</i>	26. F. <i>P'yŏnsu taeyŏp</i>
23. <i>Ŏlp'yŏn</i>	15. <i>T'aep'yŏngga</i>	27. M&F Duet <i>T'aep'yŏngga</i>
24. <i>T'aep'yŏngga</i>		

[Table 3-5: Performance order of today's *kagok*]

Secondly, the improvised *kagok* songs have disappeared and *kagok* songs are fixed with notation. The power of notation and recordings is very strong and caused *kagok* to be fixed and its improvisation to disappear. Originally, the *kagok han pat'ang* was not sung in a predetermined order. In fact, a set order did not exist. Singers listened to each introduction of the *kagok* ensemble, and recognized which song had to be sung among several hundreds of songs. They could then sing with improvisation within its fixed musical form. Their musicality was exceptional.³¹ Today it is almost too difficult for students to sing even one *han pat'ang* of *kagok* from a notation book, in order to graduate from a university.

3. 4. *Kagok* notation of *chǒngganbo*

Four *kagok* notation books for the voice have been mainly used since Ha Kyu-il wrote down *kagok* songs: 1) *Kagokbo* by Yi Chu-hwan in 1958, 2) *The Eighty-eight Kagok Songs for Female* (*Yǒch'ang Kagok Yǒdŭn Yǒdŭllip*) in 1980 by Kim Ki-su, 3) *Kagok Scores for Male and Female* (*Nam Yǒch'ang Kagok*), 1980 by Hong Wǒn-gi , and 4). Cho Soon-ja recently published her own *kagok* notation book, *The Forty-five*

³¹ Chang Sa-hun. 1985: 422.

Kagok Songs for Female (Yöch'ang Kagok Mahŭn Tasŏtnip) in 2003. These notation books were written in the *chŏngganbo* notational system (meaning square shaped score), which was created about five hundred years ago in the Chosŏn Dynasty. It consists of sixteen squares from the top to the bottom, read from the right to the left. One square represents one beat and can be divided into three parts vertically, and subdivided into two parts horizontally, to denote its rhythm. The pitch is described by five Chinese characters: *Hwang* (黃 = E^b), *T'ae* (太 = F), *Chung* (仲 = A^b), *Im* (林 = B^b), *Nam* (南 = C) in the *p'yŏngjo* mode. The upper octave is indicated by the prefix 'ㄹ' beside the characters, and the lower octave by the prefix '人'.

3. 5. Problems of Terminology

Comparing the previous four different notation books reveals some interesting facts. The explanation of *sikimsae* symbols and their names are different in each. Different kinds of *sikimsae*, and the terms by which they are known, are not standardized because the definition of *sikimsae* is controversial. Therefore, every *kagok* notation book explains the same vocal technique by different terms and symbols created by each notation book's authors. This problem originates from the first formal *kagok* notation book written by Yi Chu-hwan in 1959 as he did not explain the twelve symbols

he created. Furthermore, Kim Ki-su created twenty-seven symbols for his *kagok* notation and Hong Wŏn-gi used twelve symbols in his *kagok* notation book.³² Whenever *kagok* notation books were published by other authors they also made their own *sikimsae* name and symbols. These were all based on the description of the way the sound was produced. In the author's view, the number of the different terms given for each vocal technique created the biggest obstacle in researching *sikimsae*.

Apart from the presentation of the same vocal technique symbols in various ways, the names of the symbols are totally different from one singer to the other, for example, upward-gliding is called *Ch'ik'inŭn yosŏng* by Cho Soon-ja, *Chol'ŭmp'yo* by Kim Ki-su, *Pajjak k'iŏ Cholla dŭlŏnaenŭn p'yo* by Hong Wŏn-gi and *Hanbŏn kulke t'alyŏkŭl chuŏ yosŏnghago itdaeŏ ttok ttok ttŏlŏjinŭndŭt yosŏng* by Kim Chŏng-ja which are translated in the table below. Despite the different terms the meaning is the same, describing the overall ascending pitch progression with dynamic and melodic undulations. The lack of standardized terminology caused confusion among singers and scholars. The author used Cho's term during the interviews but many scholars and singers did not understand the term directly. The author had to demonstrate it by singing.

32 Park Mi-kyung. "Hyŏnhaeng Yŏch'ang Kagokpoŭi Pip'anjŏk Kŏmto" [Criticism of Today's Female *Kagok* Scores]. *Han'guk ŭmak sa hakpo* 17. (1996) : 23-24.

For this study, the name of three *sikimsae* will follow Cho Sun-ja's term because Cho

Sun-ja's terms originated from Yi Chu-hwan's *kagok* class.³³

In female *kagok*, three, main, distinctive *sikimsae* were used. The following table shows the three different names for *sikimsae* in four popular *kagok* notation books today.

Author	Overall translation in English	Cho Soon-ja	Kim Ki-su	Hong Wŏn-gi	Kim Chŏng-ja & Choi Su-ok
1	Upward- gliding glissando upwards which includes accelerando and repeated dips in pitch	<i>Ch'ik'inŭn</i> <i>yosŏng</i> Rising vibrato	<i>Cholŭmp'yo</i> A symbol of Squeezing up sound	<i>Pajjak k'iŏ Cholla</i> <i>dŭlŏnaenŭn p'yo</i> A symbol of very tighten, upward, squeezing –gliding.	<i>Hanbŏn Kullŏ</i> <i>yosŏnghago kurŭ nŭn</i> <i>p'yo</i> . A symbol of a strong rising and then gentle vibrato
2	Pitch bend upwards slightly raising the pitch at the end of the note	<i>Ch'usŏng</i> <i>Surging sound</i>	<i>Minŭn p'yo</i> A symbol of pushing up	<i>Tochung milŏ ollinŭn</i> <i>p'yo</i> A symbol of Push-up in the middle	<i>Chorŭnŭn p'yo</i> A symbol of squeezing
3	Downward- gliding glissando downwards which includes accelerando and repeated undulations pitch	<i>T'oesŏng</i> Backward sound	<i>T'oeyosŏng</i> Backward vibrato sound	<i>Haesŏng</i> Releasing sound	<i>Sŏsŏhi p'ulŏ</i> <i>naerinŭn p'yo</i> A symbol of downward-gliding and slowing down

[Table 3-6: The symbols of three main *sikimsae* by four different *kagok* singers]

33 Cho Soon-ja. personal Interview. July. 2000.

3. 6. Trials of new methodology

When the author visited the beginners' *kagok* class, comprising seven fifteen year-old girls at the Seoul Traditional Arts High School (Seoul *Kugak Yego*), Seoul in June, 2001, an interesting situation was evident. The students were not singing *kagok* but several new short songs, in order to prepare for the exam. During the previous four months they had not learnt any *kagok* songs, because the beginner students, taking *kagok* as their major in the Seoul Traditional Arts High School and other schools, first had to learn the text book, *Kim Ki-su's 108-66 Short Songs (Taemaru paekp'al yukuk)*³⁴ composed by Kim Ki-su, and to read *chǒngganbo* notation properly.



[Plate3-6: Beginner *kagok* students singing with *Taemaru* at the Seoul Traditional Arts High School]

³⁴ Kim Ki-su. 1978.

Kim Ki-su's 108·66 Short Songs is still used as the essential text book for the formal (but not authentic) *kagok* education. The length of each piece is very short, from one column (twelve or sixteen *chǒnggan*) to three columns. It is divided into two parts. The first part, comprising one hundred and eight pieces, was designed for the recognition of the names of *yulmyǒng* and the rhythmic divisions of the *chǒngganbo* system. The beginning twenty-six songs dealt with simple rhythms such as one note in each *chǒnggan*, after that, the remaining songs were set in two or three notes in each *chǒnggan*. The second part, comprising sixty-six pieces hence the title of the whole, (108.66) is a more advanced level and extends the length of piece up to ten columns, with changing metre often from four to three beats. However, only the first part is learnt in the curriculum of the school before the *kagok* piece is learnt.

The students spent three hours per week for one semester singing with this book. The aim of the class is to help the beginners, who have learnt music with Western musical notation, to read and get used to *chǒngganbo* notation as soon as possible. However, the only required vocal technique in the book was the chest sound, with three- or four-beat, regular, rhythmic patterns in a fast tempo. This resulted in the short songs sounding like Western music instead of Korean traditional music where there is both chest and head sound, and flexible regular rhythmic cycles. It was obvious something

needed to be created to facilitate the teaching of *kagok*.

The effect of the *Kim Ki-su's 108·66 Short Songs*' sound, as it is known, is an example of Kim Ki-su's musical character. Chae Hyun-kyung analyzed this. "Although he is currently recognized as pioneer of new music (Hwang Byung-ki 1982; Sin Yong-son 1991), his contribution to the development of *Ch'angjak kugak* is considered questionable because of his close imitation of Western-style orchestral writing and unusually elevated sound volume in his works"³⁵

Kim Ki-su's 108·66 Short Songs is quite similar to Western sight-singing textbooks such as *Concone*,³⁶ which has been the essential textbook for Western vocal students in Korea since the 1970s. This is because the composer of the book, Kim Ki-su, always tried to teach *kagok* in a Western music style. For example, he translated the names of the Korean seven notes into *solfege* (Do, Re, Mi), American and English style (A, B, C, D), and the German style (A, H, C) at the beginning of the book.³⁷ The following is the transcription of No.41 and 45 in the book.


35 Chae Hyun-kyung. "*Ch'angjak Kugak* [Newly-composed Korean Traditional Music]: Making Korean Music Korean." *Tongyang Ŭmak* (*Journal of the Asian Music Research Institute of Seoul National University*). 20. (1998) : 294.

36 Concone, J. London: Aunener, 1948.

37 Kim Ki-su. 1978: 3.

41

南	漢
一	一
南	漢
一	一
林	漢
一	一
南	漢
一	一
仲	南
一	一
林	南
一	一
仲	南
一	一
太	林
一	一
仲	南
一	一
林	林
一	一
仲	南
一	一
南	漢
林	一
太	漢
一	一
仲	漢
一	一
No. 41	漢



Transcription

[Figure 3-1: No. 41 in *Kim Ki-su's 108·66 Short Songs* and its transcription]

In spite of his work for *kagok* education, including publishing the above book, Cho Soon-ja does not agree with its use for *kagok* education. She gave two critical reasons for this. Firstly, it is not an effective book for beginner *kagok* students to read *chǒngganbo* properly, because the name of the Korean syllables (*hwang*, *t'ae*, *chung*, *im*, *nam*) are not produced in the normal way but converted into the *p'iri* (Korean oboe)'s onomatopoetic sounds (*na*, *nu*, *nǒ*, *no*, *nũ*) as follows.

(黃=E ^b)	<i>Hwang</i>	<i>Na</i>
(太 F)	<i>T'ae</i>	<i>Nu</i>
(仲 A ^b)	<i>Chung</i>	<i>Nǒ</i>
(林 B ^b)	<i>Im</i>	<i>No</i>
(南 C)	<i>Nam</i>	<i>Nũ</i>

The *p'iri*'s onomatopoetic sounds are much easier to pronounce than the original name of the notes. However, the students have to convert the *p'iri*'s note name into the original name before *chǒngganbo* notation can be read.

Secondly, the one hundred-eight short songs do not contain *sikimsae* and timbre changes. Only the chest sound is required and even the higher notes above *t'ae* (太. f`) are usually sung with the chest sound. Therefore, the resulting sound does not closely represent the true nature of *kagok* sound. It is more close to the sound of the newly-composed, traditional, children's songs (*kugak tongyo*), which are composed in a pentatonic scale and the short rhythmic cycles, in regular beats, of traditional folk songs.

Thirdly, as can be seen in Figure 3-2, the most popular note is $e^{b'}$, which is extremely high to sing without falsetto. This high note from chest sound is very harmful for female singers when their voices change during puberty where the break occurs. Kim Ki-su's book ignored not only *sikimsae* but also female *kagok* techniques.

With the disadvantages, *Kim Ki-su's 108·66 Short Songs* has been still used as the essential text book for the formal *kagok* education. This fact reveals that *chǒngganbo* notation is difficult or not effective to learn within a limited time for contemporary students who are exposed to Western music. In group teaching of *kagok*,

the students struggled with the *chǒngganbo* notation. They learnt *kagok* not for their major but for one of the optional music subjects at University.

3. 7. Understanding of *chǒngganbo* notation

Chǒngganbo notation was traditionally used only for ritual court music until the twentieth century. However, Ha Kyu-il transcribed *kagok* into *chǒngganbo*, as a memory-aid, in the beginning of the twentieth century. It has been used widely not only for traditional classical music but also for folk music, even popular songs. Kim Ki-su pioneered the use of *chǒngganbo* notation, in published instrumental workbooks in 1961. There is a good example of how widely *chǒngganbo* notation is used in modern Korea. This concerns its use for *tanso*, the compulsory instrument in the primary school curriculum. The repertoire of *tanso* is usually about modern Korean children's songs (*tongyo*) and traditional folk songs. When they are taught, both notations, *chǒngganbo* and Western notation, are presented on a same page. This methodology is intended to teach not only *tanso* itself as a traditional instrument but also *chǒngganbo* system as one of the cultural heritage of Koreans' representative traditional notation. Even Korean popular songs and foreign pop songs for the instruments such as *tanso*, *haegŭm* and *taegŭm* are transcribed into *chǒngganbo*. The

following example is a pop song, *Yesterday*, transcribed into *chǒngganbo* in the *haegŭm* workbook.³⁸

Koreans' nationalism is very strong. The use of *chǒngganbo* in workbooks is a part of contemporary Korea.³⁹ *Chǒngganbo* notation is a symbol of this nationalism. It was introduced with pride as one of King Sejong's monumental works, as the first creation of mensural notation in Asian history, and is still acknowledged in Korean history and music textbooks, from the primary school to high school levels. The author was tested on King Sejong's monumental works, the creation of Korean script (*Han'gŭl*) and *chǒngganbo* notation, several times in school exams.

As Keith Howard pointed out, "Notations became critical as music training adapted to the standard school grade system; the open timeframes of apprenticeship were replaced by strict programme lengths." However, there has been a serious problem in understanding *chǒngganbo* system in a limited time frame of a *kagok* education programme today, which was observed by the author.

With a view to determining the level of understanding of *chǒngganbo* notation by *kagok* beginners, a survey was carried out in four classes, a total of sixty-one students,

38 Cho, Pong-nae. *Haegŭm Kyobon*. [*The Work Book of Haegŭm*] Seoul: Hansori. 2003.

39 Howard, Keith. 1998b : 600.

during the author's fieldwork in Korea in 2001. Yi Chu-hwan's *Kagokpo* was used in the four classes. The institutions surveyed were:

1. Korean National University of Education, Stage II (KNUE II): 22 students (3 June, 2001)
2. Korean National University of Education: MA (KNUE M.A.): 8 students. (3 June, 2001)
3. Pusan University, Stage II (PU): 27 students. (4 June 2001)
4. Tongguk University, Stage II (DU): 4 students. (3 June 2001)

The *kagok* classes were coordinated by Cho Soon-ja. All the students took the *kagok* class for one semester as a subject for their music degree. Two of them were majoring in *kagok*. The survey was divided into three sections:

I. Musical backgrounds and personal views about the *kagok* class.

II. *Kagokpo* written in *chǒngganbo* notation.

a) The degree of familiarity with *kagok* notation and its use

b) Disadvantages of *chǒngganbo* notation

III. Five practical tests of traditional *chǒngganbo kagok* notation.⁴⁰

⁴⁰ See the Appendix II (2001) for full survey questions.

3. 7. 1. Musical backgrounds and personal views about the *kagok* class

The musical backgrounds of the students can be divided into two groups: The thirty-one students at Pusan University (PU) and Tongguk University (TU) had already learnt Korean traditional music with *chǒngganbo* notation for at least one or two years. In addition, ten students had learnt *kagok* already for at least one year. Their major was Korean traditional music, although their specialist areas were different, e.g., instruments, folk song, *kagok* and composition. On the other hand, thirty students at the Korean National University of Education (KNUE) had learnt mainly Western music and experienced *kayagŭm* and *tanso* for a short period. However, seven of the students in the M.A. class at KNUE were currently music teachers at primary and high schools.

	No.	Major
KNUE II.	22	Music education
KNUE M.A.	8	Music education
PU II	27	<i>Kagok</i> (1), Instruments (19) Composition (1) Theory (1)
TU II	4	<i>Kagok</i> (1), Folk song (2) Instrument (1)

[Table 3-7: Musical background of the students in the survey]

In the question about their first impression of *kagok* learning, the dominant answer was that *kagok* sounded very strange and boring because of the slow tempo. Some other answers were ‘it is too difficult to learn’ and ‘it sounds very classic and fresh’.

<i>Sondongjak</i> with confidence	Unclear <i>Sondongjak</i> with no confidence	No <i>Sondongjak</i> and no confidence
5 (23.2%)	16 (26.2%)	40 (65.7%)

[Table 3-8: The degree of making *sondongjak* with confidence in *kagok* class]

In answering the question about the degree of performing hand signs, forty of sixty-one students (65.7%) stated they had no confidence to make *sondongjak* by themselves. Sixteen of them (26.2%) could make *sondongjak* roughly but still had no confidence. Only two students (3.2%) majoring in *kagok* answered that they could sing with *sondongjak* confidently. In addition, nobody could sing *kagok* without a notation book.

Pōdūrūn (the first song of *kagok* one suite) was selected by 49.1% of the students as a favorite *kagok* song. *T’aep’yōngga* was the next chosen by 11% of them, and other

favorite songs were faster tempo songs like *P'yŏnsu taeyŏp*, *Soyong* and *Urak*. The rest of them did not answer this question.

3. 7. 2. The length of time taken to learn *kagok* with *chŏngganbo* notation.

The first question was about the length of time taken to learn *kagok* with *chŏngganbo* notation. The majority of KNUE and PU students (72.7 % of KNUE II, 100 % of TU, 59.2% of PU) felt that they were not accustomed to reading the *chŏngganbo* notation even after one semester of *kagok* classes. Significantly, half the students of PU and even 100% of TU were still struggling with *chŏngganbo* notation, although they had already used it, for one year at least, while learning a *taegŭm*, *p'iri*, *kagok* or *ajaeng*. As can be seen, 75% of KNUE M.A. students who were music school teachers, and in the higher stage (M.A.), required at least one month or more to get used to it. This confirmed that *chŏngganbo* notation is very time consuming for today's students to learn.

(no. of students)	1 week	2-3 weeks	1 month	still unfamiliar
KNUE II. (22)	5 (22.7 %)	5 (22.7 %)	1 (4.5 %)	10 (45.5 %)
KNU MA. (8)	1 (12.5 %)	1 (12.5 %)	3 (37.5 %)	3 (37.5 %)
PU (27)	2 (7.4 %)	3 (11.1 %)	6 (22.2 %)	16 (59.2 %)
TU (4)	0 %	0 %	0 (%)	4 (100 %)

[Table 3-9: Duration of familiarity of *chǒngganbo* notation]

The second question was about whether the students found the reading style ‘from top to bottom and right to left’ convenient or not. The following result shows that this vertical reading style was exceedingly inconvenient for most students at KNU (Stage II and MA.) and TU.

	Inconvenient	Convenient	None
KNUE II. (22)	22 (100%)	0%	0%
KNUE MA (8)	7 (87.5 %)	0 %	1 (12.5 %)
PU (27)	4 (14.8 %)	18 (66.6 %)	5 (18.5 %)
TU (4)	4 (100 %)	0 %	0 %

[Table 3-10: The degree of convenience of the vertical reading style of *chǒngganbo*]

As can be seen, a surprising 100% of KNUE stage II and TU students indicated the inconvenience of *chǒngganbo* notation. On the other hand, only 14.8 % of PU students expressed this inconvenience and 66.6% of PU thought *chǒngganbo* was a

convenient notational system. The next question was designed to check the degree of notational use during *kagok* class.

	Entirely notation	Mainly notation	Mainly teacher	Entirely teacher
KNUE stage I	0%	18%	65%	18%
KNUE MA.	0%	50%	50%	0%
PU	11%	55.5%	29%	4%
TU	0%	50%	50%	0%

[Table 3-11: Main resource of *kagok* learning during the class]

As the above table shows, the KNUE Stage I and PU students had apparently contrasting figures. 65% of the students at KNUE Stage I was mainly dependent on the teacher's demonstration, while 18% of them were entirely dependent on the teacher's demonstration. On the other hand, 55.5% of the students at PU were dependent mainly on the notation, while 11% of them were entirely dependent on the notation.

This totally different attitude towards *kagok* notation was reflected in their different musical backgrounds. The KNUE students had not learnt Korean traditional music with *chǒngganbo* notation before, but 100% of PU students had already experienced *chǒngganbo* notation. As a consequence, the understanding of the *chǒngganbo* notation system by students in KNUE Stage II was of a very low level. Most students could not answer practical tests correctly. It appeared that the students

had really given up on reading the *chǒngganbo* system. In the final *kagok* exam they really struggled to sing *kagok* without their teacher.

The higher stage MA. students were more dependent on the *chǒngganbo* notation book than the Stage II students. The reason was obvious. MA students, teaching music at primary and secondary schools were more academic and had stronger reasons to learn because they intended to teach *kagok* in their classes. This fact was more evident in the results of the practical tests and observations of the class. During the class, MA. students were busy looking at the notation while occasionally looking at their teacher. By contrast, most Stage II students hardly looked at their *kagok* notation and watched only their teacher's presentation.

3. 7. 3. Disadvantages and advantages of *chǒngganbo* notation

The comments about the disadvantages of the *chǒngganbo* notation show interesting figures. The invisible pitch movements were pointed out by 54.5% of the KNUE II students and 50% of KNUE MA. students as a critical disadvantage of *chǒngganbo* notation. In contrast, the answers about *chǒngganbo*'s disadvantages, by PU students, were more varied; only 11.1% of PU students had difficulty in reading pitches, rhythmic description was a more difficult task for them. The overall layout of

the notation was also a disadvantage for the 11.1% of PU students. An interesting fact about PU students was that six of them (22.5%) did answer ‘not found’, which is the reflection of their strong belief in *chǒngganbo* notation as a traditional notation. Two of the PU students stated that *chǒngganbo* was difficult to learn for beginners, but it was a good notational system for Korean traditional music. However, they did not explain the reasons. This comment is also significant if the fact that 59.2 % of PU students were still unfamiliar with *chǒngganbo* reading, at the end of the semester [Table 3-9], is considered. Most of the PU students may have believed that *chǒngganbo* notation is the appropriate notation for Korean music in spite of it being difficult to read.

The most significant aspect of this survey is that a large number of students (75% of TU, 44.4% of PU, 37.5% of KNUE M.A. 22.7% of KNUE II) did not answer or replied ‘don’t know’, when they were asked to write about the advantages of *chǒngganbo* notation. This result clearly shows how difficult *chǒngganbo* notation is for today’s students.

(%)

	Pitch	Rhythm	<i>Sikimsae</i>	Overall layout	Chinese	Not found	No answer
KNU II	54.5	13.4	13.4		13.6		4.5
KNMA.	50	12.5	12.5			12.5	12.5
PU	11.1	33.3	7.4	11.1		22.2	14.8
TU	25			75			

[Figure 3-2: Disadvantages of *chǒngganbo* notation]

(%)

	Don't know no answer	<i>Changdan</i>	Rhythm	Good for Korean music	<i>Sikimsae</i>	Flexibility	Familiar
KNU II	22.7	27.2.	9.1	9.1	22.7	9.1	
KN MA.	37.5	4.5		4.5	13.6		
PU	44.4	7.4	14.8	7.4			11.1
TU	75		25				

[Figure 3-3: Advantages of *chǒngganbo* notation]

3. 7. 4. Five practical tests for *chǒngganbo* notation

The five practical tests were designed to survey the following aspects of *kagok* as taught through *chǒngganbo* notation: 1. the sixteen-beat rhythmic cycle, 2. *sikimsae* signs, 3. the timbre change, 4. common melodic patterns and 5. memorization of the song. Students were asked to write the first two phrases of the song.

Overall, the degree of understanding of *chǒngganbo* notation was quite low, considering the fact they had already learnt *kagok* for at least one semester, and even for TU students who were majoring in *kagok*.

	Rhythmic Cycle	Signs	Passagio point	Repeated melodic pattern	Memorization
KNUE (II) 22	13 (59.1%)	3 (13.6%)	0	0	4 (18.2%)
KNEU (MA) 8	2 (25%)	3 (37.5%)	2 (25%)	1 (12.5%)	4 (50%)
PusanUni (II) 27	18 (66.6%)	11 (40.7%)	7 (25.9%)	1 (3.7%)	0
Tongguk (II) 4	2 (50%)	1 (25%)	1 (25%)	1 (25%)	1 (25%)

[Table 3-12: The degree of understanding of *chǒngganbo* notation in the survey]

The students' understanding of *chǒngganbo* notation and songs was extremely poor, less than 50% were correct. For example, in Question 4, only three out of sixty-one students knew the repeated melodic pattern by the end of the semester. M.A. students of KNUE showed the highest familiarity of *chǒngganbo* reading within one month [Table 3-9]. Only 50% of them remembered the first two phrases of the song correctly. In spite of PU students showing the highest satisfaction with *chǒngganbo* notation, their actual understanding of the notation was quite low, no one wrote down the first two phrases of the song they had learnt for one semester, and they had been exposed to Korean traditional music before their university entrance.

Conclusion

Westernization and modernization in Korean society since the beginning of the twentieth century has simultaneously caused change to traditional music, including *kagok*. In spite of *kagok*'s circumstantial changes, its pedagogy has not reflected this

change properly. This chapter outlined *kagok*'s pedagogical methods from their origin to the present day.

The advantages of traditional pedagogical methods should be preserved or enhanced for the transmission of *kagok*. The traditional ways of teaching *kagok* (apprenticeship and *Kujŏn simsu*), from *Yiwangjik Aakpu* (The Institution of Korean Court Music during the Japanese colonization) to respected *kagok* teachers such as Ha Kyu-il, Yi Chu-hwan and Cho Soon-ja were observed. *Sondongjak* (hand signs), a visual aid to learning *sikimsae* technique, was found to be an effective traditional teaching tool. It has been shown that in the *kisaeng* schools' curriculum, during the Japanese colonization, *kagok* was treated as the most important subject and taught by oral/aural tradition every day, demanding an enormous amount of time to master one suite.

The contemporary educational system of *kagok* was also observed. This was found to be vulnerable and marginalized even in Korean traditional musical society. As traditional music education has been changed and now follows a Western style, *kagok* lessons have become infrequent and the lesson time is very limited. Despite the change of students' musical backgrounds, from Korean to Western, *kagok* scores and pedagogical methods have not been changed or developed and the traditional

chǒngganbo notational system is still used. The *chǒngganbo* system is extremely non-effective for today's students, which was proved by the survey, tests and observations. Interestingly, most of the students believed that *chǒngganbo* notation was sufficient for Korean traditional music, but their actual understanding of the notation, at the end of the semester, was extremely low.

Notation is defined as the reflection of the social and cultural aspect. In modern Korea both notation, *chǒngganbo* and Western notation, are commonly used as a vehicle of representing Korean music, despite whether it is a traditional or imported notation. It is time to create a new bridging notational system, especially in *kagok*, if the two facts, Koreans' enthusiasm for the preservation of *chǒngganbo* as the representation of their national identity, and to overcome their problems of understanding *chǒngganbo* caused by their Westernized musical backgrounds, are considered. If the new notation could become a bridge between *chǒngganbo* and Western staff notation, Koreans would learn *kagok* more easily as well as reading *chǒngganbo* notation naturally.

Korean musicologists and musicians are not familiar with creating or using a new notational system, as it is hard to find a creation of new notational system for Korean traditional music in the twentieth century. It is even hard to find research on the

observation or evaluation of notational use in education. If the new notation is trailed, it hopefully will stimulate Korean musicologists to extend their research area.

CHAPTER 4

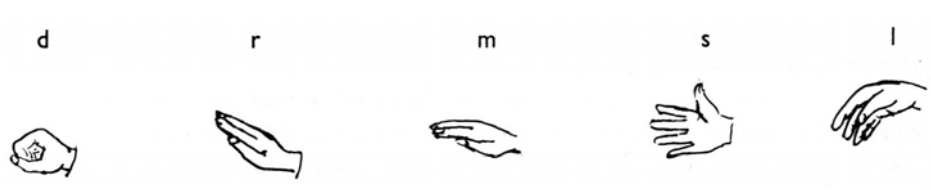
Sondongjak (hand signs) in Kagok Education

Introduction

Throughout Western musical history, hands have often played an important role in music education. Notable examples include the Guidonian hand and Zoltan Kodaly's hand signals. Kodaly's hand signals, which comprise five different hand shapes linked to pentatonic notes, were used in Hungary to teach the pitch of folk songs more effectively. The hand signs enabled the students to visualize the tune's contour.¹

If Kodaly's hand signals describe pitch movement, an Indian's *krīya*, hand gestures, convey the time-keeping of the rhythmic cycle (*tāla*). The means of defining *tāla* by *krīya* is by claps, waves and finger counting. When an Indian singer

¹ Leganyne Hegyi, Erzsebet. *Solfege According to the Kodaly-concept*. London: Edwin Ashdown, 1975. 46-47. "Singing from staff notation is a three-phase mental activity - seeing the music, solmization and pitch. The three phase mental activity is condensed into two phases when hand-signs are used, since the hand-sign coincides with the solfa name. Beyond this, the fact that the hand-signs are spatially positioned also further facilitates the matter – that is, the connection between name and pitch is also helped to a great extent, visually."

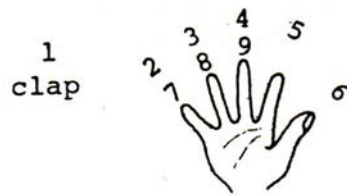


keeps *tāla*, he usually slaps his right hand on his right thigh as a hand gesture, and either waves or hits his thigh, with palm tuned upward, for a wave. These gestures indicate the point reached in the *tāla* pattern. Even audiences keep the *tāla* during performances by making *krīya*. The following table shows how *Ādi tāla* is kept.

Counts	1	2	3	4	5	6	7	8
<i>Tāla</i> Symbol	I ⁴				0		0	
Notational symbol of <i>Krīya</i>	+				+	0	+)
Hand gestures	clap	Little finger	Ring finger	Middle finger	clap	wave	clap	wave

[Table 4-1: The hand gesture for *Ādi tāla*]²

The following figure indicates how the *laghus* (a type of *tāla* subdivision) with 7 or 9 counts are kept.



[Figure 4-1: Finger counts of *krīya*]

Krīya is important for the singer to keep time accurately, for the *pakhāvaj* (double-headed, modified barrel-shaped wooden drum) player to know which beat the singer has reached, and for the audience to understand the rhythmic improvisation in relation to the underlying metrical structure. Hand gestures are also used to describe melodic contour

² Wade, Bonnie.C. *Music in India* New Delhi: Mayapuri, 1997. 125.

in Bhutanese singing in the ornamental style in *zhungdra*.³



[Plate 4-1 : Aku Tongmi singing the Bhutanese National Anthem with hand gestures]

³Thimphu, Bhutan June 2006. Photos Elaine Dobson, Bhutan Music Archive MDVBO47)

In *kagok*, hand signs (*sondongjak*) are also used as well. *Kagok*'s *sondongjak* is similar to the mixture between the Indian's *krīya* and Bhutanese hand gestures. *Kagok* singers describe not only the rhythmic cycle, *changdan*, but also pitch, *sonsikim*, by hand gestures. It facilitates anticipation of the musical flow and decoration of the musical sound by tapping out the beats and tracing pitch movement and dynamics. However, they are not performed on stage. On stage, singers sit on the floor in the authentic position and do not move while singing, their hands always on their knees. This position still remains as it was under Confucianism.

When the author learnt *kagok* from Cho Soon-ja, I was ceaselessly asked to use my hands for beating out the rhythmic cycle and describing *sondongjak*.



[Plate 4-2: The author's first *kagok* lesson in 1996: Left to right- Lee In-suk, Park Hyun-ji, Cho Soon-ja and Park Mi-kyung]

Cho always explained *sikimsae* with hand signs, called *sonsikim* (describing only *sikimsae*). In the author's first *kagok* lesson, the throat vibrato technique (upward-gliding *sikimsae*) sounded like an impossible technique to copy.

After a few months, my throat vibrato had improved a little because I was able to emulate my teacher's *sondongjak*, which refined the throat movement. Today, Cho Soon-ja always teaches *kagok* along with hand signs. The following photo was taken of her beginner *kagok* students making *sondongjak* in the *kagok* class at the Korean National University of Education.



[Plate 4-3: *Kagok* students making *sondongjak* at the KNUE in 2001]

During my field-work, in a humid summer in Korea, I asked Kim Yŏng-gi, to sing *P'yŏngjo Isudaeyŏp 'Pŏdŭrŭn'* for me with hand signs. *Pŏdŭrŭn* contains all kinds of *kagok sikimsae* in a slow tempo and shows the use of *kagok's sondongjak* more clearly than other songs. She was so pleased to sing it for me. However, while wiping

sweat from her forehead, after completing twenty minutes of singing, she told me “When I perform *kagok* on a stage or record my *kagok* singing, I usually concentrate on creating my own style. However, today is a bit different. Singing *kagok* with *sondongjak* clearly reminds me of how my teacher, Kim Wöl-ha, taught me each phrase by using hand signs. I’m missing her very much today!”⁴ This reveals how strongly the *sondongjak* affected her *kagok* learning because she still was able to recall it twenty years on, despite rarely having used them. In spite of the enormous value of *kagok*’s *sondongjak* in its learning, these hand signs have not been researched at all. Needless to say, *sondongjak* has not been notated either, except for one notation written by Kim Chŏng-ja and Ch’oe Su-ok in *Sŏnga Ha Kyu-il sŏnsaeng yakchŏn* in 1999.⁵ Even worse, *sondongjak* are disappearing from today’s *kagok* classes. Lee Jun-a, the representative *kagok* singer of the Korean National Performing Art Centre, denied singing *kagok* with *sondongjak* when I asked her to do it. She reluctantly sang one phrase of ‘*Pödŭrŭn*’ for me. However, she did not use hand signs, and tapped out the sixteen beat rhythmic cycles on her knees.

4 Kim Yŏng-gi. personal interview. Wöl-ha Foundation Centre in Seoul. 19 August. 2001.

5 Kim Chŏng-ja and Ch’oe Su-ok, “*Kagokpo*” *Sŏnga Ha Kyu-il sŏnsaeng yakchŏn*, Kim Chin-hyang. Ed. 1999.



Lee Jun-a's singing without *sondongjak*



Kim Yŏng-gi's singing with *songdongjak*

[Plate 4-4: *Kagok* singer's singing without & with *songdongjak*]

Lee Jun-a's reason was that *sondongjak* are not allowed to be shown on stage during a *kagok* performance. If using *sondongjak* becomes a singer's habit, she may unconsciously use them on stage. Therefore, Lee Jun-a does not encourage her students to use hand signs at all, even for practice although she learnt *kagok* with *sondongjak* from Kim Wŏl-ha .

When the author observed *kagok* tutorials of MA *kagok* students at Seoul National University in 2001, most students did not use *sondongjak* for *sikimsae*. They only beat the sixteen-beat rhythmic cycle on their knees. In contrast, their teacher Ch'oe Su-ok naturally used *sondongjak*, while correcting her students. As she had learnt *kagok*

with *sondongjak* from her teachers, she used *sondongjak* unconsciously while singing or teaching *kagok*. If the above cases are considered, *kagok sondongjak* in Korea today is controversial and whether *sondongjak* will continue to be transmitted or not, is in doubt. Nevertheless, it is obvious that *sondongjak* is an extremely effective teaching method, as Cho Soon-ja and Kim Yŏng-gi have stated.

In this chapter, types and principles of *sondongjak*, its roles and methods will be examined to reveal its effectiveness and value. Furthermore, the different shapes of the *sondongjak*, used among today's *kagok* singers, will be compared, in order to analyze the general features of *sondongjak* and the relationship between singing and *sondongjak*'s delicacy.

4. 1. Types of *sondongjak*

Sondongjak usually covers *changdan* (the rhythmic cycles), *sikimsae* and *Hyuji* (rests). Describing *sikimsae* involves mainly pitch movement and dynamics. Cho Soon-ja categorized *sikimsae* into the following three kinds as a critical vocal technique of *kagok* singing.⁶ Consequently, there are three categories of *sondongjak* in *kagok* for:








⁶ Cho Soon-ja, 1996: 11.

1. Tapping *changdan* (the rhythmic cycles)
2. *Sikimsae*
 - a. *Ch'ikinŭn yosŏng* (upward-gliding)
 - b. *T'oesŏng* (downward-gliding)
 - c. *Ch'usŏng* (pitch bend)
3. *Hyuji* (rests)

If *kagok* songs are in a slow tempo (under one *chŏnggan* (beat) = 55), *sondongjak* can describe *sikimsae* during the interval between one beat and another of the rhythmic cycles. However, if the tempo of the song is over one *chŏnggan* = 55, the interval is too short to describe the *sikimsae*. Therefore, *sikimsae* and the corresponding *sondongjak*, can be described best in the slowest song, *Isudaeyŏp-Pŏdŭrŭn* (the first song of the first *kagok* suite). In this respect, *Isudaeyŏp-Pŏdŭrŭn* is usually taught as the first song of the *kagok* class.

4. 1. 1. Tapping the rhythmic cycle

In *kagok*, the sixteen-beat rhythmic cycle is shown vertically on the right end of each page of the notation. [Figure 1-6]. The meanings of all the rhythmic cycle symbols are as follows:

Both hands		Both hands tapping on the knees simultaneously.
Left hand		Left hand tapping on the left knee.
		Index finger of left hand raised then lowered denoting a rest beat's rest.
Right hand		Right hand tapping on the right knee.
		One short flick of the right hand on the right knee, followed immediately by a tap.
		Right hand flapping on the right knee four or five times, very fast and fading, like a ball bouncing.
		One short tap on the right knee.

[Table 4-2: The symbols of the rhythmic cycle]

The sixteen-beat rhythmic cycle is often notated in different ways among authors of the notation books although the true performance of the rhythmic cycle is almost the same as each other. [Figure 4-1].

	Yi Chu-hwan	Cho Soon-ja	Kim Ki-su	Hong Wŏn-gi	Kim Chŏng-ja
1	⊙	⊙	⊙	⊙	⊙
2	⊕	⊕			
3	▪	⋮	⋮	⋮	
4	○	○	○	○	○
5	⊕	⊕			
6	▪		▪		
7	▪	⋮	⋮	⋮	⋮
8	⊕	⊕			
9	○	○	○	○	○
10	⊕	⊕			
11	▪		▪	▪	
12	⊙	⊙	⊙	⊙	⊙
13	⊕	⊕			
14		⋮	⋮	⋮	
15	○	○	○	○	○
16	▪	▪	▪	▪	

[Figure 4-2: Five different types of the sixteen-beat rhythmic cycles]

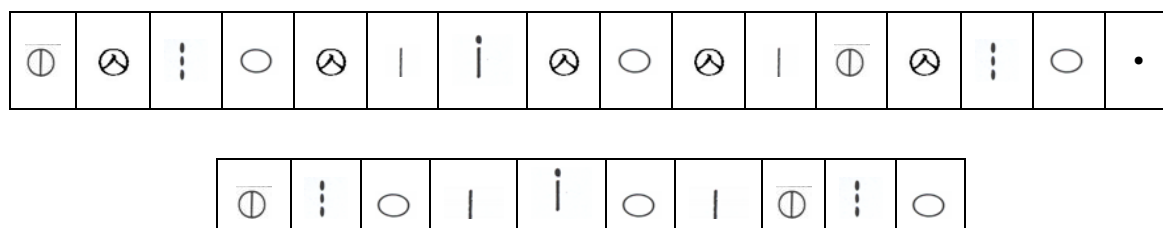
Yi Chu-hwan uses ☯ for the rest beat sign, but Hong Won-gi and Kim Ki-su left it □ as a vacant square. Yi Chu-hwan also did not distinguish any different types of right hand beats, giving only |, although the other authors distinguished three or four different types of left hand beats (i | ∴ ·). Yi Chu-hwan seemed to show a more compact rhythmic cycle for training beginners by creating his unique symbol ☯ which is not a *changgo* symbol but the singers. The shape of the rest beat (☯) is the illustration of the left index finger's movement (raised then lowered). Cho Soon-ja's rhythmic cycle shows all types (seven in total) of the rhythmic cycle icons, four different types of right hand beating (i | ∴ ·) and the rest beat (☯) by the index fingers. The sixth type is a left hand beat and the seventh is beating with both hands together.

	Both	Left Index	Left	Right
Yi Chu-hwan	⊕	☯	○	
Cho Soon-ja	⊕	☯	○	i ∴ ·
Kim Ki-su	⊕	none	○	i ∴ ·
Hong Won-gi	⊕	none	○	i ∴ ·
Kim Chŏng-ja	⊕	none	○	i

[Figure 4-3: Comparison of the use of rhythmic-cycle icons]

For a professional *changgo* accompanist, the differentiation of the four types of right hand tapping is necessary, but this is not an essential skill for *kagok* learners to distinguish. Even the use of | • is not clearly defined on the sixteenth beat among the *changgo* players.⁷ In spite of the different four types of right hand icons in the rhythmic pattern, the *taegang* structure (units of the rhythmic cycle, 16 = 332+332) still has not been shown in the notation. *Taegang* structure is an important aspect for beginners playing such a long rhythmic cycle. Showing each *taegang*, helps one remember the whole rhythmic cycle more easily because the long pattern is broken into smaller units.

The fastest song ‘*P’yönsudaeyöp*’ (one *chönggan* = 70) in *kagok* is sung with the ten-beat rhythmic cycle rather than the sixteen-beat one. The ten-beat rhythmic cycle is an abbreviated form of the sixteen-beat rhythmic cycle, in which four rest-beats ⊕ and one right flap-beat have been deleted, hence, the ten-beat rhythmic cycle can make the song more vibrant.



[Figure 4-4: The sixteen-beat rhythmic cycle and ten-beat rhythmic cycle]



⁷ Cho Soon-ja, telephone interview, 7 July, 2006.

4. 1. 2. *Sikimsae sondongjak*


Sikimsae sondongjak is described by the hand or hands which is/are going to tap the next beat of the rhythmic cycle. This ensures that the next beat will be anticipated and played smoothly. The next beat is like a ‘follow through’ after the *sikimsae*, without further change of hand or hands. *Sikimsae* has the complexity of pitch movement with semitones, microtones and dynamic changes as well. Logically, if the same *sikimsae* appears in a different tempo, its duration and the level of delicacy of *sikimsae sondongjak* are consequently different. The range and the number of vibrato of one *sikimsae* is not always the same even within one song, sung by the same singer. For example, the first upward-gliding *sikimsae* of *Isudaeyöp-Pödürün* takes 2.4 seconds to describe. However, the same *sikimsae* in the fifteenth bar takes, only 0.9 seconds in Cho Soon-ja’s recording.⁸ Hence, the distinctive characteristic of *sikimsae sondongjak* is ‘flexibility’.

⁸ Cho Soon-ja. *Isudaeyöp-Pödürün* The Forty-five songs of three suites of female *kagok* – 6 CDs, *Sinnara Music*
Cho Soon-ja yöch’ang kagok Chönjip [The complete Edition of Korean Traditional Female Lyrics] Sinnara record,
 NSSRCD-002 (6CDS).


4. 1. 3. *Ch'ikinŭn yosŏng* (upward-gliding)


Ch'ikinŭn yosŏng literally means ‘push the note upward through vibrato.’ The vocal technique ‘upward gliding’ , can be described as ‘glissando upwards which includes accelerando and repeated undulations of pitch.’ It always appears for the same melodic pattern in the *p'yŏngjo* mode, appearing between *im* (임 = B \flat) and *t'ae* (태 = F). [Figure 4-5]. The frequency of the vibrato involves four or five repetitions of B \flat - C followed by a sudden jump up to *t'ae* = F. During the jump, the timbre changes from a chest sound to a head sound. When the head sound F is produced, the hand or hands tap the next beat at the same time. The following two figures show how upward-gliding *sikimsae*  in *chŏngganbo* notation can be translated into the western staff notation.

- 1) *P'yŏngjo* mode: *im* (B \flat) with an **upward-gliding**  movement to *t'ae* (f)



林	出	①
一	三	②
太	四	③
一	五	④
八	六	⑤



im 임 B \flat  *t'ae* 태 f

[Sign in *chŏngganbo* notation]

[Upward-gliding transcription]

[Figure 4-5: Upward-gliding movement in *p'yŏngjo* mode]


2) *Kyemyŏnjo* mode: *hwang* (黃 = e ♭) with an **upward-gliding** movement to *chung* (仲 = a ♭)



[Sign in *chŏngganbo* notation]

[Upward-gliding transcription]

[Figure 4-6: Upward-gliding movement in *kyemyŏnjo* mode]

This wide vibrato of upward-gliding is described by the hand or hands in three ways in terms of which hand is used for the next beat. *Sondongjak* of *ch'ikinŭn yosŏng* is similar to its notational sign . The hand or hands are half opened and they draw the sign of *Ch'ikinŭn yosŏng*, but the direction of the sign is modified in terms of which hand is used:

Right hand:  Left hand:  Both hand: 

Sondongjak is made in-between the abdomen area and shoulder, to encourage the throat vibrato of the upward-gliding sound. As the vibrato starts with deep and slow notes, the hand or hands slowly draw strong and big waves. As the vibrato gets quicker and softer, the hand or hands rush to draw softer and smaller waves.

i) **The right hand of *Ch'ikinŭn yosŏng* (upward-gliding *sikimsae*):** *Che 1 gak che 2 chŏnggan* (the second square in the first row from the right) in *p'yŏngjo*, *Isudaeyŏp*



Chŏngganbo
upward-gliding




Sondongjak



Description of
right hand sign

[Figure 4-7: Right hand upward-gliding and its *sondongjak* description]

In the above *chŏngganbo* notation, the first beat is ㊦ , tapping the knee with both hands together. After that, the second beat, ㊧ , is played by raising the index finger of the left hand and then lowering it onto the left knee. Immediately, the right hand draws the sign  in time with the singing of the upward-gliding. Although the second beat is beaten by the left hand, the *sikimsae* sign is described by the right hand in order to prepare the third beat, ㊨ , smoothly. This is because the beat ㊨ should be beaten by the right hand.

- ii) The left hand of *Ch'ikinŭn yosŏng* (upward-gliding *sikimsae*) :
che 1 gak che 7 chŏnggan (the seventh square in the first row from the right) in *p'yŏngjo*, *Isudaeyŏp*



Chŏngganbo
 upward-gliding sign



*Sondongjak*⁹

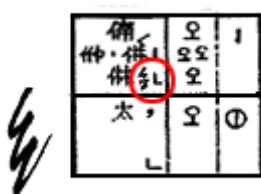


Description of
 left hand sign

[Figure 4-8: Left hand upward-gliding and its *sondongjak* description]

After the right hand beats the seventh *chŏnggan* | on the right knee, the left hand describes the sign () with the throat vibrato of *Ch'ikinŭn yosŏng*. This is because the next beat (the eighth *chŏnggan* ⊕) should be beaten by the left hand.

- iii) Both hands of *Ch'ikinŭn yosŏng* (upward-gliding *sikimsae*); *che 2 gak che 11 chŏnggan* (the eleventh square in the second row from the right) in *p'yŏngjo*, *Isudaeyŏp*



Chŏngganbo
 upward-gliding sign



Sondongjak



Description of
 both hand sign


[Figure 4-9: Both hands upward-gliding and its *sondongjak* description]

⁹ Cho Soon-ja's teeth are showing in the photo because she often tries to exaggerate a certain technique to make it easy to understand for her students.


In the above notation, the eleventh square starts with the hands beating on the right knee | , and then both hands together describe the upward-gliding, in time with the upward gliding vibratos, to prepare for the twelfth beat (⊕). The direction of upward-gliding by Cho Soon-ja is from bottom to top, the shape of the curve becoming small and fading.

4. 1. 4. *T'oesǒng* (downward-gliding)

The *t'oesǒng sikimsae* literally means ‘backwards or downwards with vibrato’ which is opposite to the *Ch'ikinŭn yosǒng* (the upward-gliding technique). It can be described as ‘glissando downwards which includes accelerando and repeated undulations in pitch. The number of vibrato in *t'oesǒng* again coincides with that of the singer’s throat vibrato. It usually appears on the interval from *chung* = a^b to *t'ae* = f and the cadence of the third section in *p'yǒngjo* mode. In *kyemyǒnjo*, mostly the interval of *im* = b^b to *chung* = a^b is described with *t'oesǒng sikimsae*. The following is the sign for *t'oesǒng* and its transcription in Western notation.



[Sign of *chǒngganbo* notation]



[downward-gliding transcription]

[Figure 4-10: Downward-gliding transcription in Western notation]

The range of the vibrato in *t'oesǒng* is one or one and half tones and the number of vibratos within these is approximately five or six. Flexibility is dependent on different singers. Even the same singer may not produce the same number of vibratos each time.

T'oesǒng occurs towards the end of the note as a descending glide with throat vibrato. In order to describe it, the lower part of the arm is held straight up and the hand, or hands, describe the sign of *t'oesǒng*. The movement of *t'oesǒng* can be compared to rolling down a coil, or fading sea waves. It starts off slowly and clearly and becomes progressively faster, and fades towards the end, as transcribed above. Therefore, the hand or hands, draw slow and clear waves first and then become faster with smaller movements. This *t'oesǒng sikimsae* is also described by the hand, or hands, in three ways

- i) **The right hand of *t'oesŏng* (downward-gliding):** *che 1 gak che 15th chŏnggan* - The fifteenth square in the first row from the right in *Kyemyŏn*, *Isudaeyŏp*



Chŏngganbo
downward-gliding sign



Sondongjak

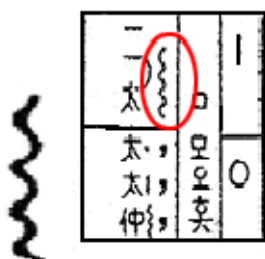


Description of
right hand sign

[Figure 4-11: Right hand downward-gliding *sikimsae* and its *sondongjak* description]

On beating the fifteenth *chŏnggan* on the left knee (O), the right hand shakes in time with the *t'oesŏng* throat vibratos. Although the fifteenth beat is beaten by the left hand and the *t'oesŏng sikimsae* sign is shown in the fifteenth *chŏnggan*, this *sikimsae* sign is described by the right hand to prepare for the next beat (the sixteenth *chŏnggan* |) which should be beaten by the right hand.

- ii) **The left hand of *t'oesŏng* (downward-gliding):** *che 9 gak che 14th chŏnggan* - The seventh square in the first row from the right in *p'yŏngjo*, *Tugŏ*. Downward-gliding sign.



Chŏngganbo
downward-gliding sign



Sondongjak



Description of
left hand sign

[Figure 4-12: Left hand downward-gliding *sikimsae* and its *sondongjak* description]

The right hand beats the fourteenth beat (|) on the right knee. After that the left hand describes the *t'oesŏng* sign in time with the downward-gliding throat vibratos to prepare for the next beat (the fifteenth *chŏnggan* |).

- iii) **Both hands of *t'oesŏng* (downward-gliding):** - *che 6 gak che 11 chŏnggan* - The eleventh square of the sixth row from the right in *p'yŏngjo*, *p'yŏnggŏ*.



Chŏngganbo
downward-gliding sign



Sondongjak



Description of
left hand sign

[Figure 4-13: Image of downward-gliding *sikimsae*, *chŏngganbo*, both hands]

As soon as the eleventh beat (|) is played by the right hand [Figure 4-12], both hands together shake in time with the *t'oesǒng sikimsae* vibratos. This is because the next beat (the twelfth *chǒnggan*) should be beaten by both hands. The direction of the shaking of the hands is from top to bottom as it is drawn.

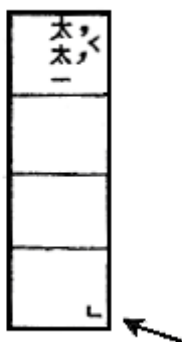
4. 1. 5. ㄴ *Ch'usǒng* (a pitch bend)

Ch'usǒng sikimsae is slightly raising the pitch at the end of the note. It is one of the most common techniques in *kagok* singing, and is of very short duration. For example, in the first section (*che 1 chang*) of *p'yǒngjo*, *Isudaeyǒp*, *ch'usǒng sikimsae* appeared eight times, *Ch'ikinŭn yosǒng* appeared five times and *t'oesǒng* only once. In the *ch'usǒng* the last remaining sound of the tone slides up smoothly to one tone higher but the tension of the note should be increased towards this tone-higher point. The very short duration of *ch'usǒng* suddenly changes to the next note. As the notes change the timbre also moves from a head sound to a chest sound. As the first note moves suddenly to the next note it is described using the index and middle fingers which slide, with *accelerando*, upwards, ending with a straight stabbing motion.

Ch'usǒng usually appears at the end of the beat, and means ‘move up a

semitone or a tone, ending with *accelerando* and an accent.’ Both the index finger and middle finger are held straight up, and point to a spot in the air around the front of the forehead, while the other fingers are folded down. This sign is often used to indicate the change in timbre from a chest sound to a head sound in *chung* 仲 = a^b of *p’yŏngjo* mode. In this case, both the index and middle fingers should point outwards describing a circle, in front of the chin on *nam* 南 = C, and spiral down to stab at the level of the neck on *im* 林 = b^b.

- i) **The right hand of *Ch'usŏng*** - *Che 2 gak che 10th chŏnggan* in *p'yŏngjo Tugŏ*- the tenth square in the second row from the right.



Sign of *ch'usŏng* in
chŏngganbo



Sondongjak



Description of
right hand sign

[Figure 4-14: Right hand *ch'usŏng* and *sondongjak* description]

The index finger of the left hand plays the tenth *chŏnggan* and then the index finger and the middle finger of the right hand stabs in the air to describe the stressed, 'surging' note. After that, the right hand taps on the right knee for the fifteenth beat.

- ii) **The left hand of *ch'usŏng*** *Che 2 gak che 1 chŏnggan* in *p'yŏngjo, P'yŏnggŏ* - the first square in the second row from the right



Sign of *ch'usŏng* in
chŏngganbo



Sondongjak



Description of
right hand sign

[Figure 4-15: left hand *ch'usŏng* and its *sondongjak* description]

On tapping the first beat (O) with both hands, the index finger of the left hand shakes in time with the surging note. This is because the next beat (the second *chǒnggan* ⊕) should be beaten by the left hand. *Ch'usǒng* is never described by both hands in any *kagok* song. To use both hands together, *sikimsae* would have to occur on the eleventh or the last (sixteenth) beat because the twelfth beat and first beat are tapped by both hands. However, no *ch'usǒng sikimsae* appears in these beats.

4. 1. 6. *Hyuji* (Rest)

There are two types of rest signs in *kagok* singing. One is a short rest sign (^), the other (△) is much longer and lasts more than two or three beats for a phrase end. In hand signs, the short rest is not clearly presented each time, because it is of such short duration, even in a slow tempo. However, it is occasionally shown as an abrupt hand movement; the bending of her middle three fingers. For the much longer rest, Cho Soon-ja's thumb and middle fingers touch.



[Plate 4-5: A short rest sign]



[Plate 4-6: A phrase end sign]

4. 1. 7. Dynamics

There is no particular sign for dynamics in *kagok* notation. However, *kagok* is extremely melismatic because of the *sikimsae*, which essentially need dynamics. In order to express *sikimsae* signs, dynamics are always involved at the same time, as was shown in [Figures 4-4, 4-5, 4-6, 4-7 and 4-8]. If the note is accentuated, the hand movement is strong and sharp as well. If the vibrato of *sikimsae* is decrescendo, *sondongjak* become smaller and softer, like upward-gliding. If the vibrato of *sikimsae* is accelerando, the hand or hands move faster as well. When a phrase finishes softly, the width of the bouncing beat becomes, consequently, narrower and gentle.

4. 2. The principles behind *sondongjak*

Kagok sondongjak is not just a kind of hand gesture but the visual expression of a singer's inner thought, through the hand or hands, of how the singer interprets and feels the song. This philosophical and sophisticated aspect of *kagok* also reveals why *kagok* has been loved by the literati and *kisaeng* under Confucianism for so long.

Sondongjak visually indicates the rhythmic cycles and the three main *sikimsae*, including dynamics and rests. The hand movement gradually establishes the tempo, style and dynamic of a piece. The critical role of *sondongjak* is to make the singing of *sikimsae* easier. Making the *sondongjak* automatically converts the *sikimsae* sounds into visible graphics. Singers usually draw these graphic *sikimsae* signs with their hands in the air between the beats. The dynamics of the *sikimsae* are also described by controlling the speed and width of movement of the hands so that they correspond to the sounds to be made.

4. 2. 1. *Sondongjak* for the visualization of *sikimsae*

Kagok sondongjak illustrates the movement of pitch, and its dynamics, in terms of its frequency of glottal movement and degree of dynamics. If this visual aspect of *sondongjak* is considered, a comparison between it and pitch, dynamics etc. could be shown using e.g., a melogram. The melogram was invented in 1950s for the analysis of

those melodic elements, and a melograph displays acoustical information in the form of a melogram, which generally shows pitch and loudness as function of time.¹⁰ In 1970 Coralie Rockwell adopted a melogram in the analysis of *kagok*, but failed to use it for the purpose of comparing *sondongjak* and melodic movements, or recognize *sondongjak* at all.

Yi Chu-hwan indicated *sondongjak* by using the *changgo-ch'ae* (a bamboo stick of the *changgo*), while playing the *changgo* at the same time. Students were busy watching Yi's *ch'ae* movement, which made *kagok*'s *sikimsae* visible. The tracing of the sound, by the *changgo* stick in the air, was like a melogram revealing the degree of vibrato and dynamics. Just as the melogram shows the movement of pitch and dynamics, *kagok*'s *sondongjak* also show these aspects clearly. However, interestingly, if two different singers' *sondongjak* are compared, the *sondongjak* clearly reveal visual differences, to the extent that the singer's school or teacher can be identified.¹¹ The reason is that the same school uses the same hand shape, directions and so on.

10 Cohen, Dalia and Ruth Katz. "Melogram" *The New Grove Dictionary of Music and Musicians*. 2001. 2nd ed. Eds. Stanley Sadie and John Tyrrell. London: Macmillan. 2001. Vol. 16. 373.

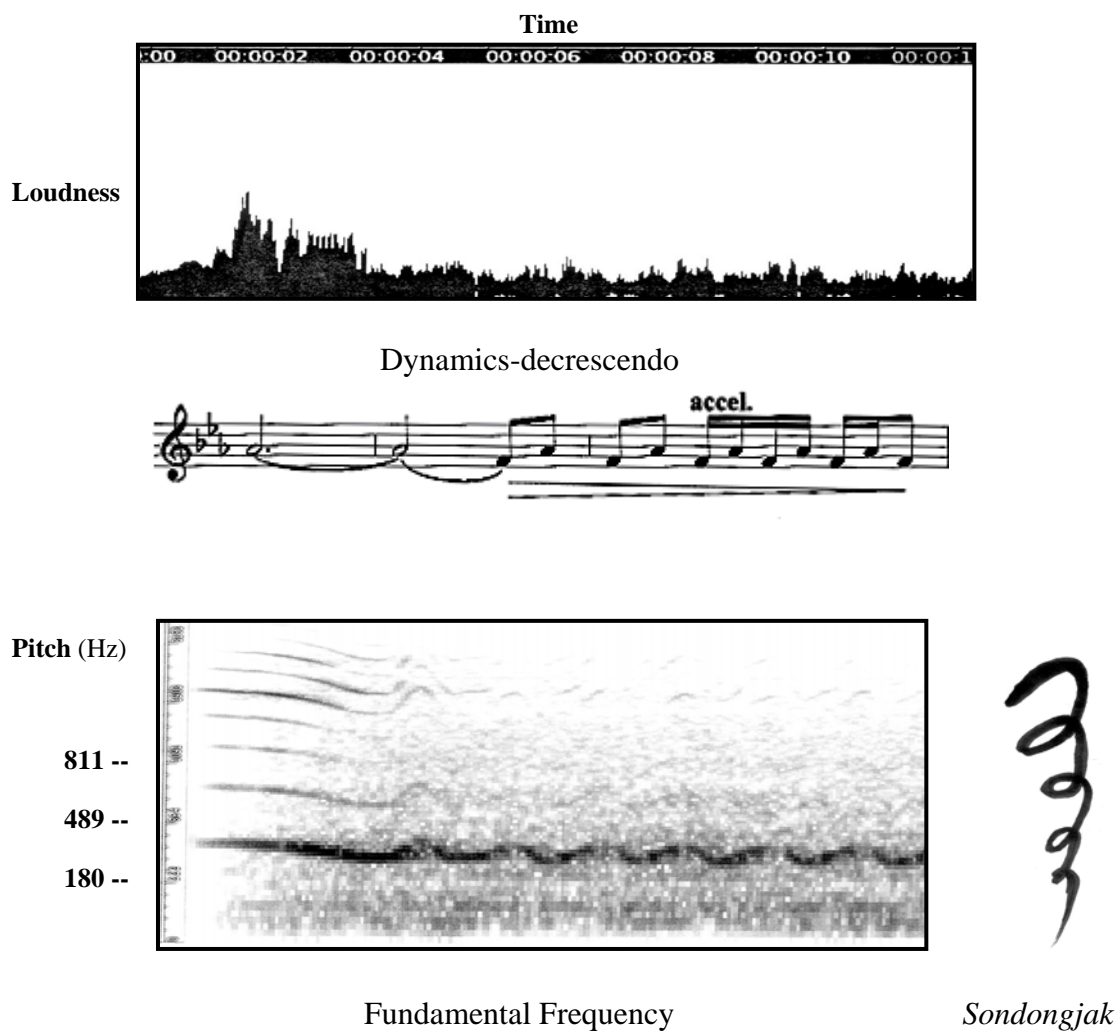
11 See p 236-249. for more details.

4. 2. 2. Equating *sondongjak* and *sikimsae*'s spectrogram.

It is important to recognize, here, that a well-trained singer's glottal movement of *sikimsae* can exactly correspond to the movements of the singer's *sondongjak*. In order to show the more concrete evidence of a strong relationship between *sikimsae* and *sondongjak*, a spectrogram is used which displays pitch and loudness in relation to time by the computer program.¹² In order to assess this relationship Kim Yŏng-gi's *t'oesŏng* (downward-gliding) and *Ch'ikinŭn yosŏng* (upward-gliding) in the beginning of *Pŏdŭrŭn* were also examined by the program. Note that the *sondongjak* sign should be viewed horizontally, rather than its original vertical state, so that it equates more, obviously with the left hand *sondongjak*.

¹² This spectrogram was produced by Frequency 1.0 program, which requires Mac OS X 10.1 or higher system.


a) *T'oesŏng* (downward-gliding)



[Figure 4-16: Spectrographic image of downward-gliding and its *sondongjak*]¹³

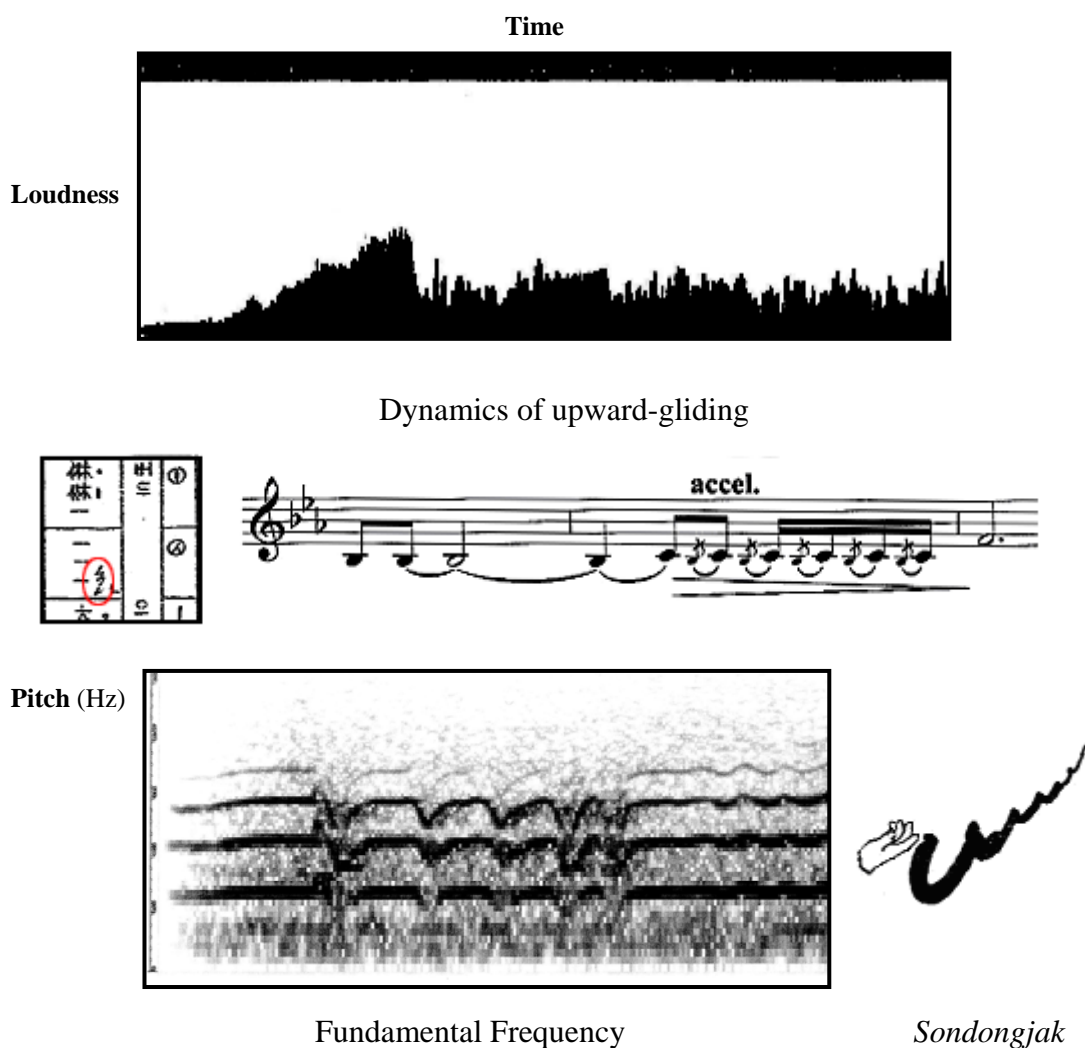
The above figures show how closely *sondongjak* is related to the singer's sound. In the fundamental frequency image, each waveform reflects phases of the glottal cycle, which is an indicator of vocal-fold contact; thus an ascending line indicates the closing, and

¹³ This spectrogram was produced by Frequency 1.0 program, which requires Mac OS X 10.1 or higher system.

descending line indicates the opening of the glottis. The width of the waveform indicates the interval of pitches. The image on the spectrogram shows a regular inflectional waveform () occurring six times, in the pitch range, approximately from 350 Hz to 450 Hz, which represents the *t'oesǫng* technique (down-ward gliding). *T'oesǫng* is produced by vibratos from *chung* 仲 (A^b - 415.3 Hz) to *t'ae* 太 (F - 349.2 Hz) while the sound gradually becomes softer. If the image of a waveform and the dynamic configuration are combined, the image will correspond to a singer's *t'oesǫng sondongjak*. [Figure 4-16].

b) *Ch'ikinŭn yosŏng* (Upward-gliding)

The upward-gliding in the slowest *kagok* '*Pŏdŭrŭn*' sung by Kim Yŏng-gi is again analyzed in the spectrogram.



[Figure 4-17: The similarity of spectrographic image of upward-gliding and right-hand *sondongjak*]

The above spectrogram obviously shows a very well controlled throat movement, like an elastic band; the first big clear curve of the frequency becomes smaller within

the same pitch range. The dynamic movement is a steadily repeated ‘crescendo and decrescendo.’. The mixed image of the dynamics and frequency is the *sondongjak* movement. The shapes are almost similar to each other; even the number of curves is coincident with each other. The development of such a well controlled throat is very time consuming.

Regardless of the above spectrographic images of upward-gliding and downward-gliding *sondongjak* can be defined as the visual description of the glottal movement and dynamics for a singer. This visual description, *sondongjak*, is not an unconscious, habitual hand movement but the integration of the singer’s physical movement and cognition of sound.

4. 2. 3. *Sondongjak* for conducting oneself

Counting the sixteen-beat rhythmic cycles, by tapping on the knees, and signing the movements of *sikimsae*, plays a similar role in *kagok* as conducting does in Western music. In Western music conducting involves the use of physical gestures and signs to indicate how the music is to be played, the form that the music will take during performance and, in general, it guides the overall interpretation and analysis of the music such as dynamics, rhythmic flow, tempo, articulation and volume of the sound. For example, if a passage is decrescendo and accelerando, hand movements are also

narrow and faster. However, the main difference between *kagok's sondongjak* and Western conducting is that the object to be conducted in *kagok* is not a member of the orchestra but the singer, oneself.

4. 2. 4. *Sondongjak* for meditation

Cho Soon-ja believed that singing *kagok* with *sondongjak* would assist not only *kagok* learning but also the singer's meditation, which leads to a relaxed state or peaceful and balanced spirit. This belief in *kagok's* meditation role corresponds to the *yeak sasang*.¹⁴ Musical art is not merely a mode of entertainment, it is above all, a vehicle of a peoples' conscience and true self. Cho's belief in *kagok* made her *sondongjak* more curved and natural than other singers. Cho Soon-ja added the Korean traditional martial art, 'wŏnhwado,' to her *kagok* performance in 2002. Wŏnhwado was created to purify warriors' spirits by dancing mostly curved, slow movements, particularly of the arms, that are very like *kagok's sondongjak*. The goal of this martial art is also quite similar to *kagok's sondongjak* in that it is a spiritual cultivation through physical movement.

Cho Soon-ja explained Dr. Lee Hye-ku's case as a good example of this meditative aspect of *kagok*. Dr. Lee, one of the most outstanding traditional music

¹⁴ It was explained in Chapter 1.

scholars, started each morning by singing ‘*Isudaeyŏp-Pŏdŭrŭn* with its hand movements. He believed that singing the song with hand movements enabled him to be in touch with the deeper, spiritual side of his nature.¹⁵

Kagok’s meditative aspect comes from not only the slow, peaceful flow of melody but also from the repetition of rhythmic and melodic patterns with *sondongjak*. Repetitive motions and music patterns are essential for reaching a hypnotic stage. In Tibetan meditative dance, repetitive steps also lead to a meditative state.¹⁶ In *kagok* the sixteen-beat rhythmic cycles are repeated thirteen times, even one rhythmic cycle comprises repetitive rhythmic segments. The main three *sikimsae* account for over 57% because they appear many times in the authentic form of *kagok*.¹⁷

4. 2. 5. *Sondongjak* for memorization and as a rhythmic and melodic pattern-indicator

While beating the rhythmic cycles, singers feel the flow of the song in terms of its tempo, rhythm, dynamics and melodic patterns. In addition, the repetition of the sixteen-beat rhythmic cycle with *sikimsae* can also be used to assist students in

¹⁵ Cho Soon-ja. personal interview, June. 2005.

¹⁶ Dobson, Elaine. “Dancing on the demon’s back: The *dramnyen* dance and song of Bhutan.” Music-Culture-Society: A Symposium in Memory of John Blacking. Callaway Centre, University of Western Australia, Perth, Australia.2003. p.6 and p.12.

¹⁷ See the Chapter 59-62.

understanding and memorizing the rhythmic structure of *kagok*'s six 'taegang' 대강. The sixteen beat-rhythmic cycle does not consist of sixteen, individual beats the six, different, rhythmic unit 'taegang'. (3+3+2, 3+3+2). While counting [one two three], [one, two, three], [one, two], students are able to remember the rhythmic patterns automatically with the beats of the hand movements [BLR], [LLR], [RL], [LLR], [BLR], [LR].¹⁸

Certain types of *sikimsae* are always related to the same melodic motives, which appear at least several times through the songs. For example, the downward-gliding *sikimsae* in *p'yŏngjo* mode always corresponds to the sliding tremolo between A^b and F. This melodic pattern appears sixteen times in *Isudaeyŏp* and should be described, almost always, by the right hand. Thus, repeating *sondongjak* and singing together, the rhythmic pattern is easily remembered.

4. 2. 6. *Sondongjak*, from movement to cognition and sound

Sondongjak supplies a map of how the sound is to be produced. Vocal production does not only come from throat movement but also from brain functions. Thereby, *sondongjak* is like a metaphor which helps transference between the cognition and voice.

18 B: both hands together, L: left hand, R: right hand.

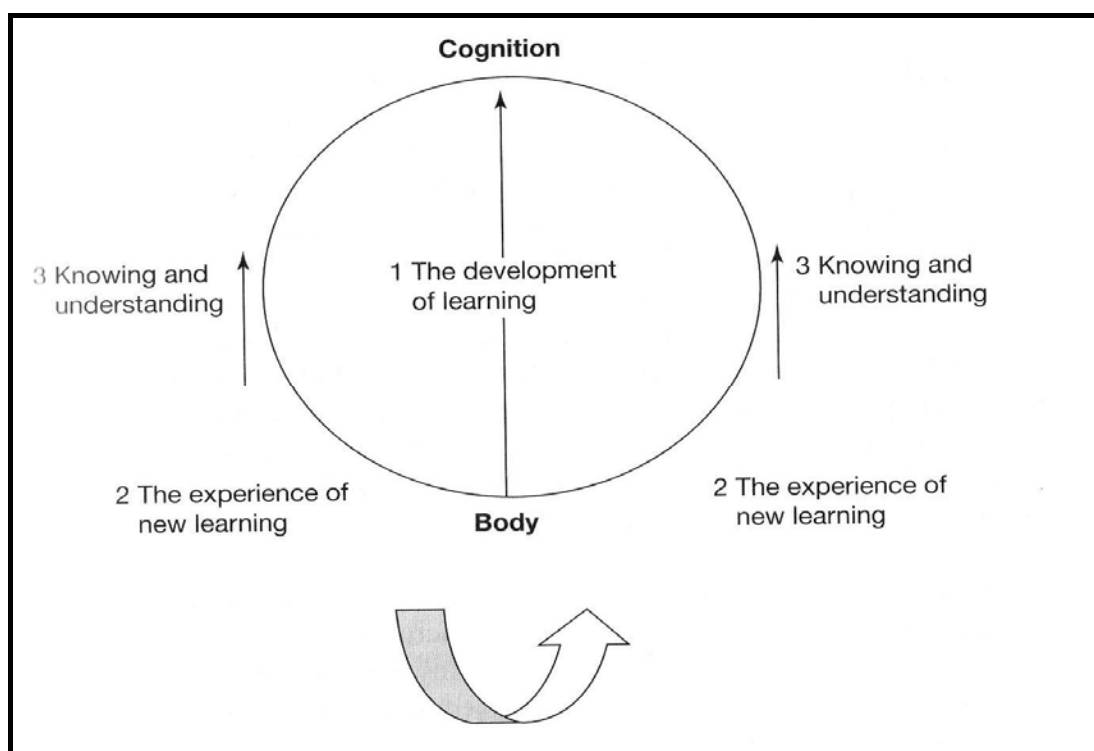
There is another sense in which metaphor is a *moving* experience in that the transference that occurs when one thing is seen in terms of another is a dynamic process where meaning involves a shift. Metaphor induces a cognitive shift and there is a ‘play’ in the construction of meaning when seeing one thing in terms of another. In this definition cognition relies on metaphorical processes and metaphor is dynamic; it ‘moves’ us to understand. There is play in the construction of meaning when seeing one thing in terms of another and this mirrors the very nature of our bodily experience . . . bodily understanding is a constant feature of all higher levels of understanding and can always be found in the higher cognitive processes of all forms of symbolic discourse.¹⁹

Furthermore, *sondongjak*’s visible movements are also a useful tool for categorizing various musical aspects, such as vibratos and changing dynamics, and *kagok* education. It is important to understand how useful a tool *sondongjak* is if one follows Cho Soon-ja’s teaching. In the first lesson, Cho Soon-ja usually teaches two aspects only: firstly, how to play the sixteen-beat rhythmic cycle and secondly, how to sing the first two phrases, lasting eleven beats, of *p’yŏngjo* ‘*Isudaeyŏp-Pŏdŭrŭn*’. To begin with she sings a few phrases of ‘*Isudaeyŏp*’ with *sondongjak* for her beginner students. After this, Cho Soon-ja explains the hand signs. Firstly, she asks her students to tap the sixteen-beat rhythmic cycle with their hands on their knees. Secondly, the first *sikimsae*, *ch’ikinŭn yosŏng* (upward-gliding) of the song is introduced and repeated more than ten times, with hand movements and explanation. While copying the

19 Philpott, Chris. “The body and musical literacy.” *Issues in music teaching*, Eds. Philpott, Chris and Charles Plummeridge. New York: Routledge, 2001. 87.

sikimsae, students are often not confident and sing in a soft voice and laugh. This is because students cannot control their throats properly. However, Cho Soon-ja exaggerates the upward-gliding *sondongjak*, and then asks the students to copy her hand sign. A few months later, the students' *sondongjak* eventually works properly, thereby the students' control of the throat, correspondingly, is improved. This bodily understanding helped students' vocal techniques.

Every movement of *sondongjak* results in a clearer perception of *sikimsae*. In other words, the perception of *ch'ikinŭn yosŏng* (upward-gliding) was helped by the motion and visual aspects of the hand movements. The author strongly felt that making *sondongjak* was like drawing a picture in the mind and asking the throat to move like the pencil on the paper. This experience can be explained more clearly with the following figures made by Chris Philpott.



[Figure 4-18: Body and cognition in musical experience and development]²⁰

The above figure illustrates that the lowest and most ‘physical’ movement is always a part of higher understanding. *Sikimsae* also give *kagok* students external, visual images as well, so that they last for a long time in the students’ minds. Kim Wöl-ha’s hand sign advice to Kim Yǒng-gi, mentioned before, is a good example of the music educational theory which suggests that the dynamic, moving body is the foundation for the development of all cognition and learning. The following recollection tells the example of this.

²⁰ Philpott, Chris. 2001: 85.

I had an unforgettable episode while learning *kagok* with Kim Wöl-ha . When I learnt *kagok* with her sitting face to face on the floor, Kim always held a *changgo* stick in her right hand. As all her students know, Kim considered *sonjangdan* [*sondongjak*] as an important aspect to be learnt. It was not an easy task to sing in front of the very strict teacher, Kim Wöl-ha . I was so nervous that I made many wrong *sonjangdan*; the left hand was raised instead of the right hand, the right hand was raised instead of the left hand. At that moment, Kim automatically shook the stick in front of my forehead, which was a real shock and scary moment. It made me more nervous so I made more *sonjangdan* mistakes. I still clearly remember the moment as if it had happened the day before yesterday. I have realized the reason, recently, why my teacher emphasized the fact that a singer's body and mind should always move correspondingly while singing.²¹

The previous *kagok* singers and teachers did not hear or know the systematic cognition of musical education theories at all, but they experienced and recognized that the *sondongjak* were an effective way to teach *kagok*, especially *sikimsae*. Because of this, they all used the *sondongjak* in their teaching.

4. 2. 7. *Sondongjak* as an achievement indicator

Sondongjak also indicates the level of a singer's understanding of *kagok*. In other words, if singer's hand sign is not detailed, her singing is correspondingly unclear. Cho Soon-ja emphasizes the use of *sondongjak* when assessing students' ability and when correcting students singing. It takes a long time, and a lot of practice, to learn how to

21 Hwang Suk-kyöng. "The seventeen years of love and principles with Kim Wöl-ha." *Wöl-ha Munhwa Chaedan* [Wöl-ha Cultural Foundation]. *Sön'ga Kim Wöl-ha*, Seoul: Dahalmedia, 2001. 152-153.

make *sondongjak* properly while singing at the same time. The intricate vocal lines are difficult to learn in themselves, and especially when the *sondongjak* are being learnt at the same time. Initially, students have to concentrate on two things at once and coordination may be difficult. Therefore, the *sondongjak* are a good indication of any progress in achievement. The criteria for this achievement are:

- 1) The correctness of the time sequence and flow
- 2) The naturalness of the movement.
- 3) The accuracy of the hands reflecting the sound.
- 4) Confidence in the movements.
- 5) The delicacy of the signs.

When I learnt *kagok* from Cho Soon-ja, in the beginning, she often corrected my singing with hand signs: “Your hand movements are unclear and so narrow. Straighten up your back and watch my hands carefully. You should imagine your throat muscle is like dough, you should mould it by hand movements. Eventually, your throat muscle should be soft but bouncing back quickly and flexibly like an elastic band...”²² Cho Soon-ja explained the upward-gliding technique of throat training through this metaphor, which was helpful for copying her singing.

²² Cho Soon-ja. personal *kagok* lesson. February. 1996.

Sondongjak express not only a singer's level of achievement but also shows the singer's preparation for singing. There is a good example of this:



[Plate 4-7: Kim Yŏng-gi's preparation of the rest beat]

When Kim Yŏng-gi lifted her index finger and put it down, preparing for one 'rest beat' [Plate 4-6], Kim Wŏl-ha advised her to lift the index finger a bit later than she had done. i.e., closer to the 'rest beat', as it was a more precise preparation for the 'rest beat'.²³ This reveals how closely the *sondongjak* of *kagok* must reflect the singer's 'inner process' of singing.

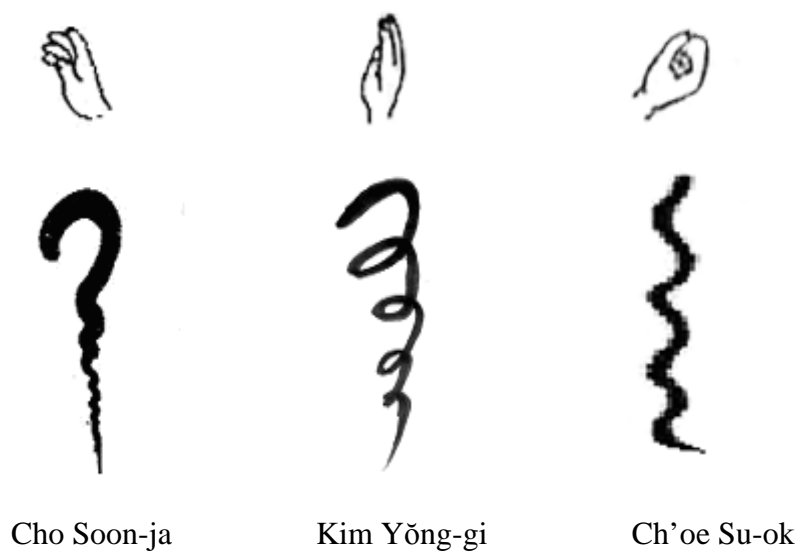
²³ Kim Yŏng-gi, personal interview. Seoul. August. 2001.

4. 3. Comparison of four singers' *sondongjak* and sound

If the *sondongjak* of four different *kagok* singers (Cho Soon-ja, Kim Yŏng-gi, Lee Jun-a and Ch'oe Su-ok) are compared to one other, on the video taken by the author,²⁴ it becomes evident that the shape of the hand movements, the number of hand vibrations and the degree to which individual hands vibrate are not the same for each of the signs. This fact illustrates that singer's *sondongjak* are individually specific and could be used to identify particular singing styles and interpretations of *kagok*.

Tapping the rhythmic cycle is almost the same among each singer but describing *skimsae* is not. For example, all singers described downward-gliding by curving movements downwards, but the shape of curvature and hand shapes were slightly different. Even describing upward-gliding *skimsae* appeared in many different ways among the singers, which is interesting.

²⁴ See the Appendix I, 408-409.



4. 3. 1. The shape of *sondongjak*

Regardless of the similar formal shape of one *sondongjak*, each singer will interpret it with their own unique movements.



[Plate 4-8: Different shapes of *sondongjak* between Cho Soon-ja and Kim Yŏng-gi]

Cho Soon-ja often half grasps (closes) her hands which results in a more curving movement. In contrast, Kim Yŏng-gi uses straight fingers, with palms facing each other, which often makes straight movements. It is even possible that by analyzing the singer's hand signs, each teacher could be identified. There is good evidence that Ch'oe Su-ok's *sondongjak* is also very similar to that of her teacher, Kim Chin-hyang, who died in 1998. One T.V. documentary containing a snippet of Kim Chin-hyang's *sondongjak*, clearly shows the similarity between both singers' hand signs.²⁵ They both grasp their fists tightly (the thumb straight outward on the top and the rest of fingers bending inwards) and push downwards many times. The hand moves from left to the right, then up and down. In addition, Kim Chŏng-ja's hand shape is the same as that of Ch'oe Su-ok, because they learnt *kagok* together, from Kim Chin-hyang. As it was explained before, Kim Chin-hyang has learnt *kagok* from Ha Kyu-il who is considered the pioneer of today's *kagok*.

25 Documentary, "Looking for the origin of sound of the one thousand years old songs, *kagok* sound." Masan, MBC. February. 1999.



[Plate 4-9: The same hand shapes of Kim Chŏng-ja and Ch'oe Su-ok]

4. 3. 2. Direction in *sondongjak*

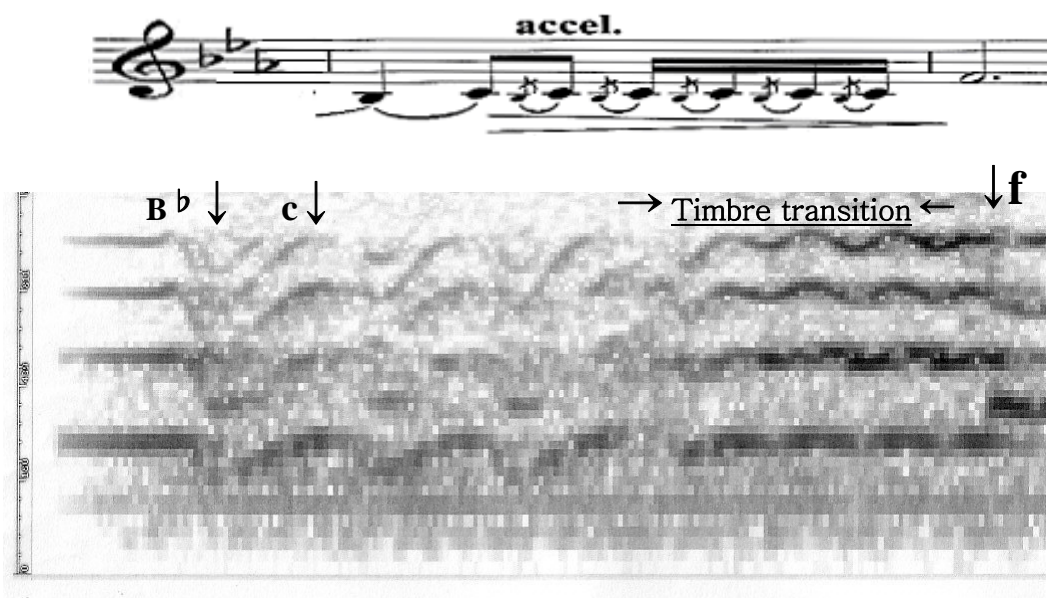
Although all hand movements are aimed at describing the *sikimsae* in the air, the directions of different *sondongjak* vary. The principle behind them is the same, describing the glottal movements with dynamics. The following photos, and the image description of their *sondongjak* for upward-gliding, show the different movements in spite of the same *sikimsae*.

Cho Soon-jaKim Yŏng-giCh'oe Su-ok[Figure 4-19: *Sondongjak* of upward-gliding by three singers]

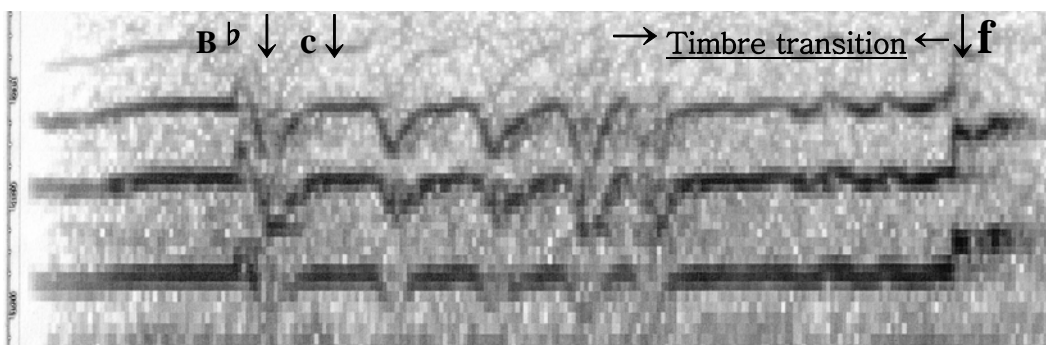
The upward-gliding *sikimsae* usually comes with decrescendo and accelerando as it was shown. Hence, the movement of the three singer's upward-gliding *sondongjak* became smaller and faster regardless of directions. Cho Soon-ja made it quickly upward, Kim Yŏng-gi's *sondongjak* moved down and up repeatedly and Ch'oe Su-ok also drew a curving-down stroke first followed by a few small bouncing movements. Cho Soon-ja's movements are always curved and dynamic. In contrast, Kim Yŏng-gi's *sondongjak* move straight up and down, so she has got a lot of spring in her hand movement. The movement of Ch'oe Su-ok's *sondongjak*, is quite simple, bouncing the hand two or three times only. It is obvious that Ch'oe Su-ok's simple hand movement corresponded to her simple vibrato of upward-gliding.

4. 3. 3. Comparison with *sikimsae* spectrograms

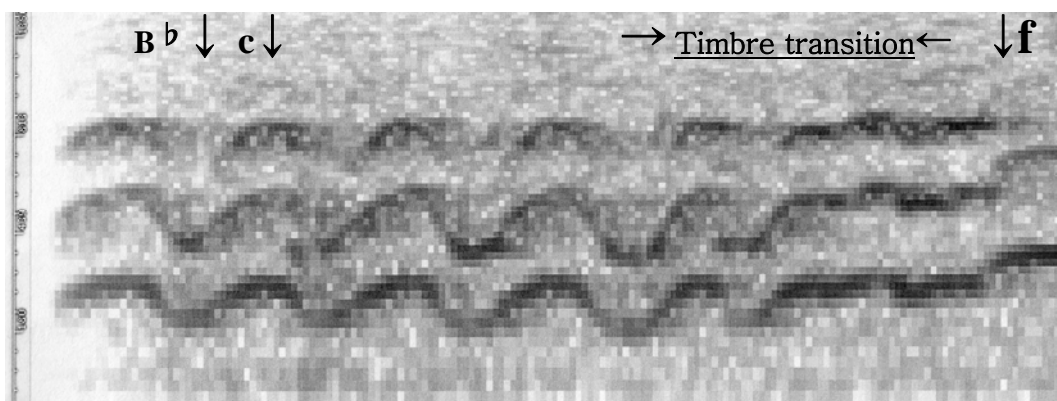
There is no doubt that spectrogram is a useful vehicle to compare the singer's vocal technique such as the range of vibrato, frequency and immense. It instantly make visual the singer's vocal characteristics. Therefore, the author used a spectrogram to compare the four singer's *sikimsae* and observe the relationship between *sondongjak* and vocal techniques. The four different *kagok* singers' upward-gliding sound (from the sixth and seventh square (*chŏnggan*) of the second column of the *Pŏdŭrŭn*), approximately for two seconds, were examined by the Frequency 1.0 program.



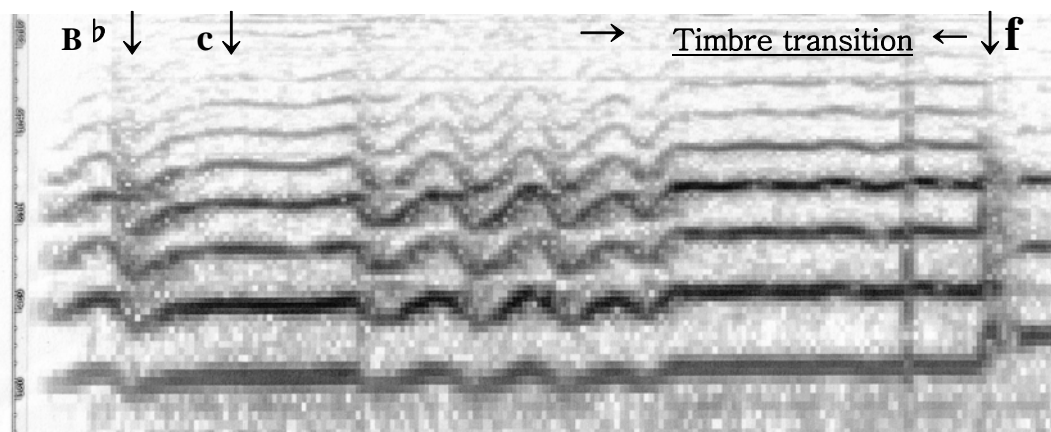
[Cho Soon-ja]



[Kim Yŏng-gi]



[Lee Jun-a]



[Ch'oe Su-ok]

[Figure 4-20: Spectrogram of the sung upward-gliding]

As can be seen, approximately two seconds of upward-gliding *sikimsae*, sung by four different singers, show a similar fundamental pitch movements ($B^{\flat} - c - f$) but some aspects such as waveforms, numbers of oscillations, and frequency range are quite different from singer to singer. It should be noted that the upper part of the harmonics of the above four spectrograms do not fully reflect the singers' own sound because their singing was recorded in different noise conditions in the recording environment. Hence, the upper parts of the spectrograms are a mixture of other frequencies that appear on the recording. In spite of this difficulty, the fundamental of each spectrogram is clear and corresponds with the singer's sound and *sondongjak*.

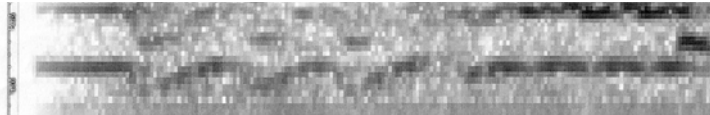
Each spectrogram demonstrates the immense of vocal control of the singers through the pattern of the wave forms. As the method of vocal control is not the same among the singers, the pattern of the wave form is shown differently. The greater the

distinction in the spectrograms also reflects the greater distinction between the singers' vocal production and *sondongjak*. Therefore, the wave form of spectrograms is analyzed in terms of the outline of fundamental, the number of oscillations, the size of the cycle, the slope of wave form and the frequency of range.

The following figure shows the cut off fundamental waveforms for easier comparison.



1) Cho Soon-ja



2) Kim Yŏng-gi



3) Ch'oe Su-ok



4) Lee Jun-a



none

[Figure 4-21: Comparison of fundamental wave forms]

a. Style of *sondongjak* and outline of fundamental

Cho Soon-ja and Kim Yŏng-gi show similar upward-gliding *sondongjak* by quickening the movement, although direction of the movement is different: 1) Cho moves from bottom to top, Kim moves from top to bottom. Hence, the waveforms of the fundamentals (i.e., shown as the bottom line) of both spectrograms are similar to each other. Initially the sudden stressed B^b moves very quickly up to c and then gradual, quickening repetitions of this interval occur before the change of timbre from chest to head sound. Then the c moves quickly to F with another timbre change. This is the standard singing style of upward-gliding.

As Cho Soon-ja and Kim Yŏng-gi gradually quicken the shaking of their hands, the cycle of the waveforms shown became shorter. In contrast, there is no quickening or shortening of the waveforms in Ch'oe and Lee's singing. When Ch'oe made a large curvilinear movement by hands, the stressed B^b lasted for a long duration before the three light vibratos. Coincidentally, her *sondongjak* did not indicate any transitional moment, only a first curving down stroke and then very short and small vibrations of her hands, three times were made.

Lee Jun-a's spectrogram is the most obviously different from others: the curvilinear shape is almost same pattern and size without any break point. The number

of oscillations is the highest and the range of her pitch movement is definitely the widest.²⁶ When the author asked Yi Yang-kyo about Lee's vocal quality, Lee Jun-a's teacher stated: "Lee Jun-a's *kagok* singing had too many oscillations and too wide a vibrato. This style is definitely not an authentic female *kagok* voice. I recommended her to reduce the width and number of vibratos, but, up to date she has not accepted my advice. Her voice is more suitable for *kasa* or *sijo* rather than *kagok* singing."²⁷

b. The number of shaking hands and oscillations

Kim Yŏng-gi showed the highest number of movements in her hands and Cho Soon-ja showed the next highest. The fundamental oscillations in the spectrogram are correspondingly different: Kim Yŏng-gi showed five curving oscillations, Cho Soon-ja has four oscillations and Ch'oe Su-ok showed four, but very weak oscillations.

c. The speed of each stroke and the size of the cycle

The speed of each stroke of the singers' upward-gliding *sondongjak* looked different; Kim Yŏng-gi presented faster movements than Cho Soon-ja, and Ch'oe Su-ok was the slowest. On the spectrogram, Kim Yŏng-gi's frequency cycle was much narrower than Cho Soon-ja's. Ch'oe Su-ok produced wide large cycle and then three

26 It is interesting to note that performance her overseas foreigners can have a big and misleading influence on the authenticity of *kagok*.

27 Yi Yang-kyo is the Korea National Intangible Cultural Asset of *Kasa* (not *kagok*) and Lee Jun-a is his best student of *kasa* (not *kagok*).

small ones as she made one curving hand movement and then a very short tap. The width of the frequency cycles of the singers depended on the speed of their *sondongjak* movement.




d. Dynamic of stroke and the slope of the waveform

If the dynamic of each stroke of upward-gliding *sondongjak* among the three singers is observed, Kim Yŏng-gi's straight down stroke is more powerful than other singers; Cho Soon-ja's upward-gliding *sondongjak* is a much softer, curving movement. This fact is also visually presented by the angle of the rise in the above spectrograms. The slope of the rise in the Cho's spectrogram is more gradual than the others. Kim Yŏng-gi's powerful down strokes made the steepest slope in her spectrogram.

e. The position of *sondongjak* and frequency range

The position of *sondongjak* varies from the lower abdomen area to the forehead depending on the singer's *sondongjak* style and *sikimsae*. If a note goes up, the hand moves up. In the case of upward-gliding *sondongjak*, Cho Soon-ja and Kim Yŏng-gi positioned their hands mainly around the chest and shoulders, but Ch'oe Su-ok positioned her below the chest or lower abdomen area. This fact is strongly related to the frequency range of upward-gliding. The above spectrograms clearly show the differences of frequency range among the singers. Ch'oe's frequency range was much

lower than the others as it can be recognized easily in the above spectrogram. Ch'oe's frequency range of vibrato is closer to the presented point of 187 Hz to 240 Hz, which is lower than the international standard pitch frequency of Bb (233.1Hz) and c (261.6Hz); the frequency of Kim Yŏng-gi and Cho Soon-ja showed it was definitely above the 187Hz. This fact reveals that the position of the *sondongjak* also corresponds to the singers frequency ranges. The following table shows the comparison of the elements of the upward-gliding *sondongjak* among the *kagok* singers.

Upward-gliding	Cho S.J	Kim Y.K.	Ch'oe S.& Kim C.J.
Shape of hand			
Shape of movement	curve	straight	curve& straight
No. of movement	4	5	3
Direction	upward	up and down	up and down
Range of movement	chest-shoulder	chest-shoulder	lower abdomen-chest

[Figure 4-22: Comparison of three singers' upward-gliding]

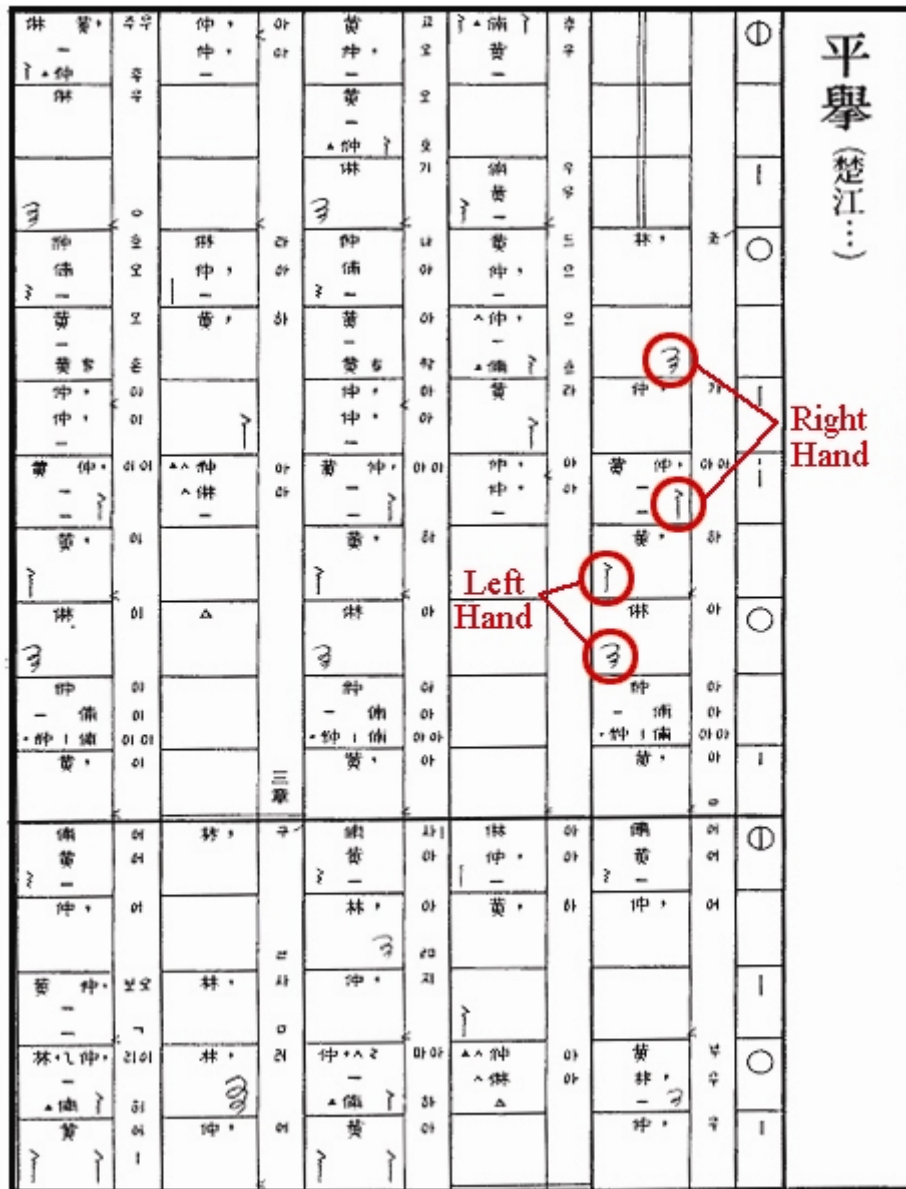
4. 4. *Sondongjak* and notation

It can be possible to explore the relationship between the *sikimsae* signs in the notations and *sondongjak* differences among singers. However, when the author interviewed Cho Soon-ja, Kim Yŏng-gi, Lee Jun-a and Ch'oe Su-ok about notation books, their answer was all the same: they had learnt *kagok* with Yi Chu-hwan's *kagokpo*. They hardly used any other *kagok* notation books although they were used as references. It means that the shape of *sondongjak* was formed by their teacher rather than *sikimsae* signs in the notation books. *Sondongjak* has been formed and transmitted by the oral tradition rather than notation.

In spite of the important role of the *sondongjak* in *kagok* education, there is only one book where *sondongjak* are shown on the score, *Sŏnga Ha Kyu-il Sŏnsaeng Yakchŏn* by Ch'oe Su-ok and Kim Chŏng-ja in 1993. The notation was designed for introducing Kim Chin-hyang's *kagok* experience of her teacher, Ha Kyu-il. Consequently, it has not become popular as a notation book for *kagok* teaching.



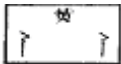
The fact Kim Chŏng-ja and Ch'oe Su-ok added *sondongjak* in their notation reflected that they recognized the importance of hand movements and the difficulty of performing them. If the left hand describes a *sikimsae*, the *sikimsae* sign is written on the left side of the Chinese letter denoting pitch. If both hands describe a *sikimsae*, the

sign is written on both sides of the pitch letter. The following notation clearly shows how they presented the *sondongjak* on their notation.



[Figure 4-23: *Kyemyŏnjo P'yŏnggŏ*]²⁸

28 Kim Chin-hyang. 1993: 178.

As can be seen, the downward-gliding vibrato sign  in *che 1 gak5 chǒnggan* (the fifth square of the first row) which is to be described by the right hand, is written down on the right side of *chǒnggan* . The upward-gliding sign in *che 5 gak16 chǒnggan* (the fifth square of the first row) is written down both sides in one *chǒnggan*  because it is going to be described by both hands to prepare for the next beat (the first beat of the third row).

Conclusion

Sondongjak (hand signs), *kagok's* unique, traditional, teaching method, is the visible equivalent of *sikimsae* sound. *Sondongjak* is not shown on stage, hence it has not been transmitted well. Cho Soon-ja strongly encourages her students to use it when they are learning. Kim Yǒng-gi clearly remembers how her teacher, Kim Wǒl-ha taught her with *sondongjak* but Kim only occasionally uses it for her teaching. Lee Jun-a does not even use it at all.

This chapter set out to examine *sondongjak's* principles and roles in *kagok* and three singer's *sondongjak* were compared with each other. These comparisons were to prove *sondongjak's* usefulness and effectiveness during *kagok* practice, for not only students and but also teachers. *Sondongjak* clearly corresponds to a singer's glottal

movement when performing *sikimsae*, which in turn is strongly related to pitch, frequency, dynamics and breathing. This was proved through an analysis of the spectrogram of the *sikimsae* sound and relating it to *sondongjak*. *Sondongjak* also showed its useful roles for conducting singers themselves, indicating students' achievement, memorizing melodic patterns and inducing the meditative stage.

After comparing the styles of *sondongjak* of the three respected *kagok* singers, it is evident that the singer's inner mind and interpretation of the song is clearly visualized in their *sondongjak*. Every singer has their own style of *sikimsae* and *sondongjak*, and this individuality has been a valuable aspect in understanding their singing style and interpretation of the songs. In addition, *sondongjak* also reflects the singing school from which they came. In spite of the different *sondongjak* styles of the three singers, the fundamental principles of *sondongjak* are very similar. Despite its effectiveness, *sondongjak* has not been recorded or written in *kagok* notation books except for Kim Chŏng-ja's book. To activate the use of *sondongjak*, it is obvious that it be notated in all *kagok* notation books, and, again, to encourage the use of *sondongjak*, the new integrative *kagok* notation has been developed.

Part II

CHAPTER 5

Kagok and Western Staff Notation

Introduction

The use of notation and the form it takes are the result of the social and cultural context in which it has been developed.¹ Koreans in the Chosŏn dynasty developed their indigenous notations and also adopted Chinese notations for the *chŏngak*. Chinese word script was broadly used as part of notation, because Chinese word script was the only script for literature before Korean script *Han'gŭl* was created by king Sejong (1397-1450). The direction of the reading styles in both these notations reflected the Korean writing style of the Chosŏn dynasty: it was read from top to bottom in columns, beginning on the right-hand side of the page.

There were eight different types of notation in the Chosŏn dynasty: i. *Yulchabo* (Chinese *lǚ- lǚ* notation) ii. *Kongch'ŏkpo* (Chinese *gōngchě*) iii. *Oŭm yakpo* (Korean five tone notation) iv. *Hapchabo* (*Kŏmun'go* notation) v. *Yukpo* (Korean onomatopoeic notation) vi. *Sutchabo* (Numerical notation) vii. *Yŏnŭmp'yo* (Korean nueme notation)

¹ Bent, D. Ian, David W. Hughes, Robert C. Provine, and Richard Rastall, "Notation." *The New Grove Dictionary of Music and Musicians*. Eds., Stanley Sadie and John Tyrrell. 2nd ed. London: Macmillan, 2001. Vol. 18.73 -189.

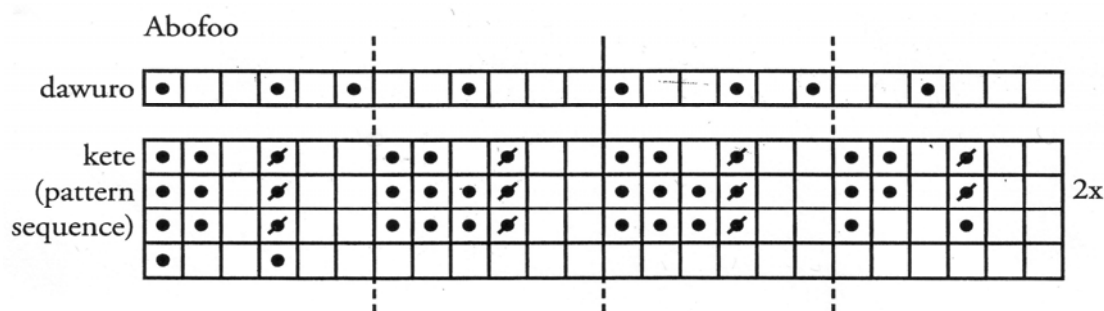
viii. *Chǒngganbo* (Korean mensural notation). Some of these are related to each other. For example, the word script for the twelve pitches (*yulmyǒng*) in *yulchabo* appears in *chǒngganbo*, and *oŭm yakpo* is based on the columns of *chǒngganbo*.

Chǒngganbo (Korean mensural notation system) was created during the reign of King Sejong by a musician, Park Yŏn (1378-1458), who was the major contributor to the creation of *chǒngganbo* in the Chosŏn dynasty. The need for *chǒngganbo* was explained as follows. “In the 15th century the recognition that music could exist independently of a textual desideratum was only just beginning to gain ground: . . . The text was written down and could be learned accurately, studied, commented on and elaborated. The music, on the other hand, being of lesser interest, was learned only by imitation and the handing on of oral traditions. Even when notational systems did develop, they were regarded primarily as a kind of simplified aide-memoire, not as a complete description of the way in which music should be performed.”² *Chǒngganbo* has been used almost for ritual court music by the twentieth century. However, Kim Ki-su has used *chǒngganbo* notation in his workbooks of *taegŭm*, *tanso*, and *haegŭm* since 1961.³

2 Pratt, Keith. *Korean Music: Its History and Its Performance*. Seoul: Chǒngŭmsa. 1987. 39

3 Kim Ki-su. i) *Taegŭm kyobon*. Seoul: P’irisa, 1961, ii) *Tanso yulbo*. Seoul: Kungnip kugak kodŭng hakkyo, 1968, iii) *Heagŭm chǒnggak* Seoul: Kungnip kugak kodŭng hakkyo, 1979.

The original *chǒngganbo* in *Sejong sillok*, encloses 16 squares (*chǒnggan*) in each column divided by thin and thick horizontal lines into six units (*taegang*). Each square box denotes one beat as the time unit, and graphic symbols are used for beats, which are quite similar to the African Time Unit Box System (TUBS) and Japanese *gagaku* notation. The TUBS, developed at University of California at Los Angeles in 1962, was created for didactic purposes in West African drumming.⁴ The TUBS encloses equal length boxes in horizontal sequence and each box represents one instance of the faster pulse within a same piece. An empty box denotes continuing sound in a time unit, which is the same concept as *chǒngganbo*. The box also receives symbols for pitch, loudness, tone quality, and carrying power.⁵



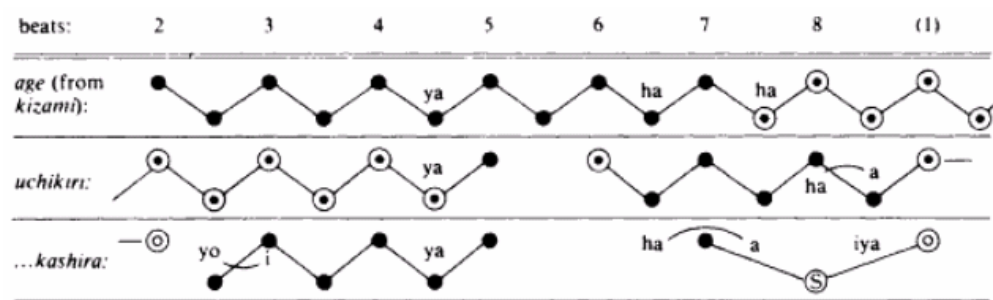
[Figure 5-1: Time Unit Box System (TUBS) Abofoo]⁶

4 Koetting, James. "Analysis and Notation of West African Drum Ensemble Music." *Selected Reports in Ethnomusicology*. Vol.13. Los Angeles: University of California. 1970.

5 Kubik, Gerhard. "Transcription of African Music from Silent Film: Theory and Methods." *African Music* 5.2. (1972) : 28-39.

6 *The Garland Encyclopedia of World Music*. Vol. VII. Routledge, New York and London. *Africa Music*,

Japanese *gagaku* notation was also created with symbols (Δ , \bullet , \circ , $^\circ$, Θ , \odot , \textcircled{S} , $\textcircled{\odot}$) for drums such as *ōtsuzumi*, *kotsuzumi* and *taiko*. The black dot (\bullet) indicates the weak/soft sound and the triangular symbol (Δ) indicates the loud/hard sound. Repeating patterns of each drum were instantly shown in the notation by symbols within the *dan* (section). Richard Emmert refers to this notation for drums (*ōtsuzumi*, *kotsuzumi* and *taiko*) in his analysis.⁷



[Figure 5-2: Taiko Dan Pattern]

Among the eight notations used in the Chosŏn dynasty, mainly two types of notation, *chŏngganbo* and Western staff notation, are used for Korean traditional music today. Even *chŏngganbo* notation is used only for Korean classical pieces. Korean traditional music written in the *chŏngganbo* notation system was transcribed into Western staff notation for the first time in the 1930s in the Yiwangjik Aakpu. “In order

⁷ Emmert, Richard. “The *Maigoto* of *Nō*- A Musical analysis of the *Chū-Nō-Mai*. ” *YFTM* (1983). 10.

to preserve *chǒngak* and to introduce it to the world and promote it” The Yiwangjik Aakpu asked Paek Un-bo to transcribe *chǒngak* into Western staff notation in 1928, but he died in June 1930. . . . Yiwangjik Aakpu started the project with eight musicians in each area, and then completed it in May 1939.” Yi Chu-hwan transcribed *p’iri* music and Chang Sa-hun transcribed *kagok*, *kasa* and *sijo* in Yiwangjik Aakpu.⁸ It attempted to introduce Korean traditional classical music to foreign countries. Eight musicians took one musical genre each, such as *kagok*, to translate into Western notation. *Chǒngganbo* was considered as the representative indigenous notation at the Kungnip kugakwŏn.

Since the introduction of Western art music along with Western staff notation in the late nineteenth century by American missionaries, Korean traditional music has been called *kugak*, national music, reserving the term *ŭmak*, music specifically for Western art music in music colleges and institutes. Furthermore, Japanese colonial policy gave support to the integration of Western music in an attempt to discourage the teaching of Korean traditional music to omit Korean culture while Korea was a colony of Japan from 1910-1945.⁹

8 Kim Yǒng-un. “Kungnip Kugakwŏn *Sojang Aakpu Akpo*” [Manuscripts by Yiwangjik Aakpu Remaining at Kungnip kugakwŏn]. *Chosŏn Ŭmyulpo : Hanguk Ŭmak Charyo Ch’ongsŏ* [The Series of Korean Traditional Music Resources]. Ed. 1989. 7. Trans. Lee In-suk.

9 Cha Yǒng-hŭi. “An analytical study of Korean-based sacred choral music: Korean traditional music and its relation to fourteen selected Korean sacred choral works.” MA diss. University of Washington. 2002. 117.

Western staff notation has dramatically dominated Korean traditional music in the late nineteenth century. All Koreans are influenced by Western staff notation and it has been assimilated through education. It is used widely, in areas such as performance, composition, education and analysis. Among the ten Korean traditional music orchestras in Korea, only the National Orchestra for Korean Traditional Music (the *Kungnip-Kugaktan*), regularly performs traditional classical music (*chǒngak*) using *chǒngganbo* notation. Other orchestras rarely perform *chǒngak*, which means they hardly ever have the opportunity to use *chǒngganbo* notation, nor did they in the past because the orchestras were formed in the twentieth century and *chǒngganbo* was used for court music only. *Chǒngganbo* was essentially only used for ritual court music until the twentieth century.

Keith Howard observed the use of staff notation in Korea. “Staff notation multiplied in post-liberation Korea. To some extent, and reflecting the way in which the West was perceived, it was considered to give academic credibility to those who transcribed and played Korean music. It had great appeal to musicological science and it was thus used by scholars. As performance became part of the academic curriculum, its

use by musicians increased. All of this points to a close and important ongoing relationship between scholarship and performance training.”¹⁰

The majority of orchestras’ repertoires consist, primarily, of the newly-composed Korean traditional music, called *Ch’angjak kugak*, or *sin-kugak* and traditional folk music, most of which are notated in Western staff notation. Chae Hyun-kyung defined *ch’angjak kugak* as follows: “The first word, *ch’angjak* [newly-composed], implies that the piece is created by an individual composer and written down for a precise performance to express the creator’s intention. It bears repeating that the whole idea of composing a piece of traditional music was revolutionary in the beginning, no less so the idea of inventing a new *kugak* that could be related to modern life in Korea.”¹¹

When *chŏngak* is analyzed by musicologists, Western staff notation is more commonly presented than *chŏngganbo* notation. Sometimes both notations are arranged together. When *kayagŭm* is learnt, Western staff notation is usual. This was because it was originally taught orally and so *chŏngganbo* was not learnt in *sanjo* lessons. They went straight to learning staff notation. *Kayagŭm sanjo* was transcribed for the first time by Yi Chae-suk in 1971.¹² Only students who learn *chŏngak* as their major subject, use

10 Howard, Keith. 1998b: 604.

11. Chae Hyun-kyung. 1998: 292.

12 Yi Chae-suk. *Kayagŭm Sanjo*. Seoul: Han’guk kugak hakhoe, 1971.

chǒngganbo notation, otherwise *chǒngak* is usually shown in Western staff notation in textbooks.

Paek Tae-ung revealed the significance of musical trends in Korean traditional music society in the twentieth century. He stated that the persistent use of Western staff notation for Korean traditional music, and the appearance of newly-composed Korean traditional music, created significant musical changes in style as well as notation. “Since the appearance of Western staff notation in Korean traditional music, the musical style has been changed from monophony to polyphony. This is obvious if the differences of the notational system between Korean traditional music and the Western staff system are considered.”¹³ Despite the many problems caused by using Western staff notation for Korean traditional music, few Korean scholars have evaluated or criticized the use of Western staff notation. Park Mi-kyung is alone in criticizing today’s circumstances and has pointed out the notational mistakes and problems in Korean traditional music: “From now on, we should discuss carefully the issues and problems of adopting Western staff notation into Korean traditional music and problems of the creation of new notations Actually, there is no trial or discussion about using Western staff notation for Korean

13 Paek Tae-ung. “20 *Segie chǒngaedoen chǒnt’ong ūmakūi yangsang kwa miraeūi chǒnmang*” [Characteristics of Korean traditional music in the twentieth century and the future]. *Ŭmak kwa Munhwa*. (Music and Culture) Taegu: Korean Society for World Music 4. (2001) : 4 - 25. Trans. Lee In-suk.

traditional music. We have to consider what aspects of Western staff notation distort Korean music and what signs should be created to reflect the beauty of Korean traditional music.”¹⁴ The use of Western staff notation for Korean traditional music is common, despite notational mistakes and problems, and its use for *kagok* is no exception.

Transcribing Korean music on Western staff notation is not easy task. Charles Seeger remarked the difficulties of music writing in terms of the level of describing music: “Three hazards are inherent in our practices of writing music. . . . The third lies in our having failed to distinguish between prescriptive and descriptive uses of music-writing, which is to say, between a blue-print of how a specific piece of music shall be made to sound and a report of how a specific performance of it actually did sound.”¹⁵

Most remaining *kagok* transcriptions on Western staff notation can be considered as the descriptive notation, which usually describe *sikimsae* with pitch variation and intricate rhythmic patterns. These descriptive *kagok* transcriptions were used for the introduction, analysis or a certain singer’s transcription rather than for teaching.

14 Park Mi-kyung. “*Han’guk ūmak yŏn’gue ssŭin akpoesŏ dŭrŏnanŭn munjejŏmdŭl*” [*Perceived Issues of Musical Notation in Korean Traditional Music*]. *Han’guk ūmaksa hakpo*. 1994. 13. 24. Trans. Lee In-suk.

15 Seeger, Charles. “Prescriptive and Descriptive Music-Writing.” *The Musical Quarterly* 44.2. (1958) : 184.

Both of Kim Ki-su's *kagok* transcriptions, *chǒngganbo* (*Yǒch'ang kagok yǒdŭnyǒdöllip*) and Western staff notation (*Anthology of Korean Han'guk ŭmak*),¹⁶ are in the typical descriptive notation. He created more than twenty symbols for *chǒngganbo* transcription and then it was transcribed into Western staff notation with almost the same concept. Howard commented on Kim Ki-su's trial that Staff notation was part of the modernization process, trying to adapt traditional music in its representation to Western methods, and these staff notations predate the equivalent *chǒngganbo*.¹⁷ Howard's view point corresponds with Yi Hŭi-gyǒng's, "If Kim Ki-su's *chǒngganbo* is compared with his Western staff notation *Han'guk ŭmak*, both transcriptions are exactly correspondent each other. It is predictable that he might have transcribed *chǒngganbo* under the Western staff transcription."¹⁸

Kim Ki-su's descriptive *chǒngganbo* notations have not been used for the *kagok* teaching. When I interviewed the most renowned *kagok* singers (Cho Soon-ja, Kim Yǒng-gi, Lee Jun-a and Ch'oe Su-ok), all used *Kagokpo* written in *chǒngganbo* by Yi Chu-hwan. *Kagokpo* has been widely used in *kagok* teaching, which was based on Yi's

16 See the figure 1-2 and Figure 1-3 in the Chapter 1.

17 Howard, Keith. 1998b: 603-606.

18 Yi Hŭi-gyǒng. "Sujechǒn Punsǒk" [The analysis of *Sujechǒn*]. *The Proceedings of the Annual Conference of Korean Musicological Society*, Chindo. 2005. 15.

teacher, Ha Kyu-il's transcription. Ha Kyu-il made this prescriptive notation for students as a memory-aid, so it shows basic melodies and several symbols of *sikimsae* signs. Traditional notation systems in the past were not required to express such complexity of music sound.¹⁹ Flexibility of *sikimsae* and rhythmic pattern remained within student's discretion.

In this chapter, *kagok* scores in Western staff notation will be examined in terms of these notational problems and mistakes. In order to illustrate these, five different types of *kagok* scores have been selected to show the use of Western staff notation in performance, composition, education, analysis and non-Korean transcriptions. The five types to be examined are:

1. The first generation of transcriptions:

- 1) Male *kagok* song *Ch'osudaeyŏp* transcribed by Chang Sa-hun.
- 2) Female *kagok* song *Isudaeyŏp* transcribed by Kim Ki-su.

2. Newly-composed *kagok* songs (*Ch'angjak Kugak*):

- 1) Female *kagok* with the *taegŭm*, *Sangil* composed by Park Il-hun.
- 2) Female *kagok*, *Ŏjebam Kkumgilesŏ* composed by Hwang Ŭi-jong .

3. Transcription for *kagok* analysis:

Five male *kagok* transcribed by Hwang Chun-yŏn

4. Transcription for education:

Male *kagok* *Ch'osudaeyŏp*, *Tongch'angi* transcribed by Kim Hae-suk.

¹⁹ Howard, Keith. 1998b: 602.

5. Transcription by a non-Korean:

Female *kagok* song, *Isudaeyŏp*, transcribed by Coralie Rockwell.

The above selected scores are written by the musicians and scholars who have contributed most to the study of *kagok* in the twentieth century. The impact of Chang Sa-hun and Kim Ki-su, on Korean music in particular, was highly significant. Kim Ki-su is currently considered a pioneer of *ch'angjak kugak* because the first piece of *ch'angjak kugak* was composed by him; the new piece is a newly composed *kagok* song, called *Ten thousand Year Chrysanthemum (Hwangha mannyŏnjigok)*. The title is a reference to the permanence of Japanese colonialism, notated in Western staff notation in 1939, whilst Korea was under Japanese colonization. Kim Ki-su was commissioned to compose this in celebration of a Japanese festival in 1940.²⁰ Although this was the first newly-composed Korean traditional *kagok* song in Korean musical history, its newness is encapsulated in title and text, which led to severe criticism, not in the music itself.²¹

Park Il-hun and Hwang Ŭi-jong are also famous *ch'angjak kagok* composers.

Hwang Chun-yŏn, a Professor at Seoul National University, has also released analytical

²⁰ The score was unpublished and is preserved in Kungnip Kugakwŏn.

²¹ Howard, Keith. "Blending the Wine and Stretching the Wine Skins: New Korean Music for Old Korean Instruments." *Essays in Musicology: An Offering in Celebration of Lee Hye-Ku on his Ninetieth Birthday*, Seoul: Kŭktong Munhwasa. 1998a: 513. and Chun Inpyong. 2000b: 392.

articles about *kagok*. Kim Hae-suk's transcription of a male *kagok* score is used today in the sight-singing class at the Korean National Arts Conservatory in Seoul. Coralie Rockwell is the first non-Korean expert on *kagok* and published *Kagok: a vocal form of Korean traditional music*.

5. 1. The first generation of transcriptions:

Chang Sa-hun (1916 - 1991) and Kim Ki-su (1917 - 1986)

When Chang Sa-hun first translated the vocal genre (*kagok*, *kasa* and *sijo*) into Western staff notation it was also the first time that Korean traditional music was introduced to other countries.²² Later on, in 1980, Kim Ki-su published *kagok han pat'ang* (comprising fifteen songs) with *taegŭm* accompaniment, transcribed into Western staff notation with *chŏngganbo*.²³ Four years later, Kim extensively transcribed *kagok han pat'ang* with a full ensemble accompaniment in *Han'guk Ŭmak* (Anthologies of Korean Traditional Music).²⁴ Both *kagok* transcriptions for voice are identical except for the time signature.

Both these transcribers' work seemed to record *kagok* performance with

²² Kungnip Kugakwŏn Chŏnt'ong Yesul Chinhŭnghoe. Ed. 1989a: 7.

²³ Kim Ki-su. 1980.

²⁴ Kim Ki-su. 1984.

descriptive Western notation. Unfortunately, it does not reflect the real sound of *kagok*.

In addition, the four main mistakes have been found in their notation. Despite the different transcriptions of *kagok* songs (male and female) [Figure 5-1, 5-2 & 5-3], a number of similarities can be found when one compares the two transcriptions. In both pieces, one beat (one square) has been translated into a crotchet, which resulted in many triplets, denoting three subdivisions of one *chǒnggan*.

The problem was that the notation is not compact to read. Chang Sa-hun tried to translate each *sikimsae* into notes instead of *sikimsae* signs (except for ~~~~ for downwards-gliding vibrato), while Kim Ki-su used three *sikimsae* signs (~~~, ✂ , ~) and notes as well for the translation of *sikimsae*. The following paragraph describes a number of their notational mistakes in detail.

[1] $J=20 \quad \frac{16}{4} - \frac{(11+5)}{4} - (3-3-2-3+3-2)$

노래
Song

비둘기
비둘기

단소
Tanso

대금
Taegŭm

세피리
Sep'iri

해금
Haegŭm

장구
Changgu

양금
Yanggŭm

가야금
Kayagŭm

저문고
Kŏmun'go

노래
Song

실리
실리

단소
Tanso

대금
Taegŭm

세피리
Sep'iri

해금
Haegŭm

장구
Changgu

양금
Yanggŭm

가야금
Kayagŭm

저문고
Kŏmun'go

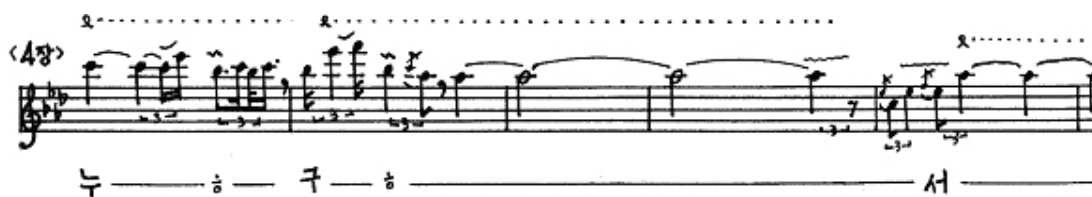
[Figure 5-5: Transcription of *Pödŭrŭn* by Kim Ki-su in 1984]²⁷

²⁷ Kim Ki-su. 1984: 10-11.

5. 1. 1. Pitch

Firstly, pitches on both scores are one octave higher than the sounding pitch of *kagok*. Chang's transcription of the male *kagok* song [Figure: 5-1] should have used a tenor clef instead of a treble clef. To translate *kagok* into Western staff notation correctly, the sounding pitches should be denoted by using the correct clef. In *chǒngganbo* notation, the pitches of both the male and female are not differentiated but presented in the same register, although the sound is one octave apart.

Kim's mistakes in describing pitches might have originated from his *kagok* book, *The eighty-eight songs of female kagok (Yŏch'ang kagok yŏdŭnyŏdöllip)*, which was written in *chǒngganbo* notation. In this, the female *kagok* songs were transcribed as being one octave higher than those of the male songs. However, in order to reflect the pitch differences between the male and the female *kagok* songs, Kim Ki-su should have made the male songs one octave lower than those of female. This is because the standard pitch of *hwang* (e^b), is approximately 321HZ. Unfortunately, Kim Ki-su misunderstood the pitch of *hwang*. Few people can sing the female *kagok* as it is written in his transcription, because it has too high a vocal range from c[`] – f^{``}.



[Figure 5-6: The fourth section of the *Pödŭrŭn* by Kim Ki-su]

Originally, the *chŏngganbo* notation of *kagok* did not differentiate between the pitch of male and female. However, when it is translated into Western notation the pitch differences should be shown in the transcription.

5. 1. 2. Time signature and bar-lines

The second notational mistake involves the time signature and bar lines. To transcribe the *changdan* (sixteen-beat rhythmic cycle) and *taegang* (metric division of the rhythmic cycle) structure of *kagok* of the *chŏngganbo* notation, Chang San-hun and Kim Ki-su used Western bar-lines and time signatures in different ways: At the beginning of the score [Figure 5-1] by Chang Sa-hun and [Figure 5-3] by Kim Ki-su, 16/4 is adopted to present one *changdan* (one rhythmic cycle comprising sixteen beats) and five semi bar-lines are used for *taegang* structure. At the end of the *changdan*, a normal straight bar-line is adopted for the completion of one *changdan*. The semi bar-lines seemed to denote the rhythmic flexibility of *kagok*. In Kim Ki-su's notation [Figure 5-2], $\frac{3+3+2}{4}$ is used for the *changdan* structure at the beginning of the song. The time signature is $\frac{3+3+2}{4}$, but it was traditionally expected that a song flows from 3/4 to 2/4

4

and eventually back to 3/4 only once in the whole song, which does not correspond with Kim's intention of denoting the repetition of 3/4, 2/4, 3/4 *taegang* system in every rhythmic cycle, *changdan*. To avoid this time signature problem, Kim Hae-suk tried a different method [Figure 5-13]




According to Chang Sa-hun's notation [Figure 5-1], the semi-bar-lines are used effectively, not only to express the flexibility of time and beat, but also to remind the singers of the structure of *taegang*. In contrast, Kim Ki-su's notation did not consider the flexibility of time and beat, which is one of the characteristics of *kagok* singing. His careless transcription led to the problem of understanding *kagok*. Robert Provine pointed out the differences between *kagok* notations and the actual *kagok* performance as follows:

A particularly clear example of conflicting presumptions about notation may be found in Kim Kisu's [Kim Ki-su] (金琪洙) *Wŏrha* [Wŏl-ha] *chŏnkkasŏn* (月荷正歌選) 월하정가선 (Seoul: *Han`guk Kojŏn ūmak ch`ulp`ansa* (한국고전음악출판사. 1971), a volume of valuable transcriptions of performances by the singer Kim Wŏrha. Half of the book is in Western staff notation and half in Kim Kisu's extended form of *chŏngganbo* . . . Kim makes the seemingly obvious correlation of a box in *chŏngganbo* with the staff notation's dotted quarter note, in this score, Kim chose a dotted quarter note instead of a crotchet for one *chŏnggan*, but the dotted quarter note in Western music, regardless of the speed of the music, does not have, for a Western reader, the necessary flexibility of duration. When an unprepared Western listener hears the actual performance by Kim Wŏrha [Kim Wŏl-ha] and sees the staff notation

score, there is a great surprise, because the dotted quarter notes are so unexpectedly irregular in length.²⁸

When Westerners visually examine the transcriptions of Kim Ki-su [Figure 5-2], they make the assumption that crotchet notes are just about equal in duration, and naturally, when they look at the *chǒngganbo* scores, they will attribute to the boxes the same quality of nearly equal duration that is associated with the crotchet notes. Consequently, a number of tempo changes within one *kagok* song should be considered when it is transcribed.

5. 1. 3. Complicated triplets

The third notational error concerns the frequent appearance of complicated triplets, such as  , which make the male score very difficult to read visually. Even worse, the complicated rhythms were not written as they were sung. The triplets were only the outcome of a mathematical division, from the idea that one *chǒnggan* (one square in *chǒngganbo*) is equal to one crotchet.

According to Western traditional theory, the three notes in a triplet should have equal value. The complicated triplets, made up of dotted quavers and semi-quavers are not shown, even in contemporary instrumental music. They are so difficult to read that singers are unable to sing *kagok* properly with this notation. On the other hand, If the

28 Provine, Robert. 2002: 936-937.

fact, that these two transcriptions are descriptive notation, is remembered, this kind of complicated triplet is acceptable among Korean musicians. This is because they intended to describe this *sikimsae* as ‘microtonal shading.’ However, it still lacks detailed description of *sikimsae* in this notation. Yi Hŭi-gyŏng commented on Kim’s descriptive notation of *Sujech’ŏn* in *han’guk ūmak*, which has been transcribed in the same way with *kagok*; “It is extremely difficult to follow Kim’s Western staff notation without *chŏngganbo*. If his Western staff notation of *Sujech’ŏn* remained without a recording, *Sujech’ŏn* in his transcription would be totally different music from the original *Sujech’ŏn*.”²⁹

5. 1. 4. Duration

The transcription of each *chŏnggan* into the duration of only one crotchet means that the authentic *kagok* sound was significantly shortened. In both the transcriptions [Figure 5-1 & 2], the notes are generally either a crotchet or a note shorter than a crotchet. The longest duration presented in these two transcriptions is a minim. Consequently, the above *kagok* notations themselves do not seem to be slow melodies. However, the tempos of the above two songs are twenty beats a minute and forty beats a minute, which are more than twice as slow as the slowest tempo in Western music, ‘Largo’.

29 Yi Hŭi-gyŏng. 2005: 15.

Therefore, a crotchet and a minim, of both the transcriptions, last approximately three seconds and six seconds each in the performance, which is extremely slow. However, in the moderato tempo of Western notation, at least three minims are required to present the six-second duration.

The principal problem is that Chang and Kim's transcriptions of *kagok* into Western staff notation do not adequately create a picture of the *kagok* sound. For slow *kagok* songs, instead of using a crotchet, the duration of one *chǒnggan* should be extended. By extending the duration of one *chǒnggan*, it is possible to avoid using complicated triplets and, therefore, create a more accurate form of notation. Their transcriptions both showed the limit of the Western staff notation in Korean music. Keith Howard described Kim's transcription: "in the *Anthology* it is written out to comply with the constraints of staff notation conventions, while in *Kugak chǒnjip* it regains flexibility and is coded within what had by then become Kim's established symbol sets."³⁰

30 Howard, Keith. 1998b: 606.

5. 2. *Ch'angjak kagok* (Newly-composed *kagok*)

Since Kim Ki-su's *Ch'angjak kagok* and *Hwangha mannyŏnjigok* in 1939, many Korean composers have composed new pieces with the integration of Korean traditional musical elements, such as instruments, rhythmic patterns and modes, and Western ones. Today's *ch'angjak kugak*, including *kagok*, originated from Korean traditional music but is written in Western staff notation. This contemporary form of *kagok* can adopt the traditional *kagok* elements such as structure of the form, *sikimsae*, the movement of principal notes and timbre. Chae Hyun-kyung analyzed the new trends of *ch'angjak kugak* into two parts related to the degree of adoption of traditional musical elements.

Ch'angjak kugak can certainly be said to have emerged as an invented tradition of modern Korea. Firstly, new compositions were written by synthesizing many diverse elements but always in reference to the past. Secondly, in order to connect the present with the past, *chŏnt'ong kugak* [traditional Korean music] was studied and its central elements were incorporated into the new composition. Recently, musical elements from diverse cultural backgrounds have also been adopted, reflecting the diversity of contemporary South Korea.³¹

The view point of Chae Hyun-kyung is also similar to that of Yi Kŏn-yong who is an outstanding, contemporary Korean composer. He categorized these new trends of

31 Chae Hyun-kyung. 1998: 289-290.

Korean music into two styles: 1. Traditional (*chŏnt'ong-kugak*). And 2. Modified traditional (*sujŏngdoen chŏnt'ong kugak*).³² *Kagok* genres also can be divided into these two categories. The following, two, newly-composed *kagok* songs are good examples of the two styles. The first piece, *Sangil*, composed by Park Il-hun, can be categorized as traditional. In contrast, the second piece, *Ŏjebam Kkumgilesŏ*, composed by Hwang Ŭi-jong, can be regarded as an example of modified traditional.

5. 2. 1. *Sangil*

Sangil, dedicated to Yi Sŏng-ch'ŏn was written in the same style of notation as Kim Ki-su's *kagok* transcription, especially in terms of the, timbre-change signs and the one crochet for one beat system, which uses the complicated triplets. It also employs the traditional four signs of *kagok*'s vocal techniques:

- 1) 9: the range of voice from head resonance
- 2) ~~~~~ : downward-gliding
- 3) ^ : half tone higher sound very quickly
- 4) ~~~~~ : slight vibrato

32 Yi Kŏn-yong. *Han'guk Ŭmakŭi Nollwiwa Yulli* [Identity and Ethics of Korean Music]. Seoul: Segwang ŭmak ch'ulp'ansa. 1987. 60-74.

voice

taegŭm

[Figure 5-7: *Sangil* composed by Park Il-hun – female *kagok* with the *taegŭm*]³³

The pitch of *Sangil* (1997) is notated one octave higher than the actual singing pitch, just as in Kim's transcription (1980 and 1984). Notational mistakes originated from the lack of knowledge on Western staff notation by Kim Ki-su, have widely used without any criticism. Kim Ki-su should have learnt the Western staff notational system

33 Park Il-hun. "Sangil." *Festschrift of Professor Yi Sŏng-Ch'ŏn*. 1997: 53.

thoroughly as a pioneer musician. To solve this problems, Korean musicologists have to evaluate Kim's works on the Korean music whether it is negative or positive..

Both *Sangil* and Kim Ki-su's transcription require female singers to produce chest sounds at high pitches $a^{b^{\wedge}}$ or $b^{b^{\wedge}}$ (the fifth line) which is impossible. [Figure 5-5].

In *Sangil*, there is no time signature, rhythmic cycle or *taegang* (rhythmic grouping) in the piece. This lack of a time signature makes the score extremely difficult for singers to determine phrasing and rhythmic patterns. Even the duration of each bar is irregular. The shortest duration of one bar is seven beats but the longest one is forty-five beats. In musical notation, the role of bar-lines is to mark off metrical units. Hence, the vertical bar lines function as a 'psychological division' in the singer's mind. The role of the rhythmic cycle and *taegang* in Korean traditional music is similar to that of a time signature and a bar-line in Western music. Without a rhythmic cycle and *taegang* it is very hard to identify the rhythmic structure of the *kagok* song. This is because *taegang* is critically important for the phrasing of the melody, and to recognize the rhythmic flow in *kagok*. Throughout the whole song of *Sangil*, lasting around seven minutes, there are only three rests and ten breath-marks. It is very unlikely that *kagok* singers could control these long passages taking so very few breaths.

5. 2. 2. *Ŏjebam Kkumgilesŏ*

The pattern of melodic lines in the *Ŏjebam Kkumgilesŏ* is similar to that of *kagok*, *Pŏdŭrŭn*. For example, the beginning two notes, B^b - e^b, are the same as the first two notes (*tae* B^b – *im* e^b) in the beginning of *Pŏdŭrŭn*.

The musical score for *Ŏjebam Kkumgilesŏ* is presented in ten staves. The instruments and voices are listed on the left: Sogŭm, Taegŭm, P'iri, Changgo, Kayagŭm, Kŏmun'go, Voice (F), Voice (M), Haegŭm, and Ajaeng. The notation includes treble and bass clefs, key signatures, and various musical symbols. The lyrics are written in Korean under the voice staves.

Lyrics (Korean):
 새벽 _____ 안개 짙 _____ 수 정이슬 _____ 맞으며 _____
 새벽 _____ 안개 짙 _____ 수 정이슬 _____ 맞으며 _____

[Figure 5-8: *Ŏjebam Kkumgilesŏ* composed by Hwang Ŭi-jong]³⁴

34 Hwang Ŭi-jong. "*Ŏjebam Kkumgilesŏ*." *Sŏn'ga Kim Wŏl-ha*, 2001: 307.

The melodic pattern (*hwang-im-nam-im-chung*, $e^{b^{\flat}}-b^{b^{\flat}}-c^{\flat}-b^{b^{\flat}}-a^{b^{\flat}}$) of the song's climax in *Ŏjebam* [Figure 5-7] is also similar to the typical climax of *p'yŏngjo* mode (the fourth section of *p'yŏngjo*).³⁵ The following examples are the fourth section of *p'yŏngjo Urak*.

Figure 5-9 consists of two parts. The left part is a vertical notation for the fourth section of *Urak*, showing Korean characters and pitch contours. The right part is a musical score for the climax of the *Ŏjebam Kkumgilesŏ*, featuring a treble clef, key signature of two flats, and a tempo of 30-40 bpm. The melody includes a melisma '님 은' and the lyrics '한점의혈 옥도'.

(The fourth section of *Urak*) (The climax of the *Ŏjebam Kkumgilesŏ*)

[Figure 5-9: Comparison of the climax between *Urak* and *Ŏjebam*]

In *Ŏjebam Kkumgilesŏ* 어제밤 꿈길에서, two kinds of appoggiatura were used to give *sikimsae* effects. One is sliding up at the end of the note, which is similar to *ch'usŏng sikimsae*. The other is the typical Western appoggiaturas. All *sikimsae* in the two pieces are simple, and short patterns of *sikimsae* use appoggiaturas. The more complicated *sikimsae*, such as *ch'ik'inŭn yosŏng* (upward-gliding) or *t'oesŏng*

35 Lee In-suk. 1997: 44-46.

(downward-gliding), were ignored or simplified in this song; upward-gliding did not appear, and downward-gliding, which always comes with *chung a^b-t'ae f* in the *p'yŏngjo* mode, was simplified as follows.



[Figure 5-10: *T'oesŏng sikimsae* and simplified *sikimsae* in *Ōjebam*]

The reason *sikimsae* was not fully adopted in the newly composed *kagok* songs is due to the notational change from *chŏngganbo* to Western staff notation. In fusion *kugak*, composers' lack of knowledge about Korean music often means they omit the most principle characters in their composition. However, the author wonders why Hwang Ŭi-jong has not used one of the most principle *sikimsae*, upward-gliding (*ch'ik'inŭn yosŏng*), in this piece. If Hwang's over thirty years musical background of traditional music, his career as the professor at the Traditional Music Department in Pusan University and a composer who has published five of his own *kagok* composition books, is considered, it is hard to believe that the omission was caused by a lack of knowledge of *kagok sikimsae*. In order to give an appropriate description of *ch'ik'inŭn yosŏng sikimsae*, more than several short notes or semi-quavers and dynamic signs are essential.

Therefore, Hwang tried to avoid using complicated notation and gave up using *ch'ik'inŭn yosŏng sikimsae*.

The above mentioned shortcomings have drawn strong criticism of the *Ch'angjak kugak*. Yi Po-hyŏng criticized the omission of the *sikimsae*, while only the pattern of pitch movement was adopted: “most of *sin kugak* [*Ch'angjak kugak*] has extremely diminished the use of *sikimsae* compared with Korean traditional music. Sometimes *sikimsae* was deleted or ignored. In Korean traditional music, most *sikimsae* are strongly related to the pattern of the melodic line. It is unacceptable if only the pitch movement is adopted in contemporary Korean music and *sikimsae* is deleted.”³⁶

Keith Howard also commented that: “*Ch'angjak kugak* or *sin-kugak*, new Korean traditional music written for the instruments [and voice] of traditional ensembles, is unjustly discarded by many Westerners and Koreans as imitative more than creative. . . . *sin-kugak* [the newly-composed Korean traditional music], according to most definitions, is not part of the tradition, hence composers have typically rejected the mere duplication of old styles and sought a balance between the competing sound worlds of *kugak* and

36 Yi Po-hyŏng. “*Han'guk Chŏnt'ong Ŭmakkwa Sin-Kugak*” [Korean traditional music and newly composed Korean traditional music]. *The Proceedings of the conference for the celebration of the Year of Korean Traditional Music by the Association of Korean Traditional Music Society*, 1994. 65. Trans. Lee In-suk.

yangak / sŏyang ŭmak [Western music].”³⁷

5. 3. Transcriptions for analysis

In music analysis, the creation of a detailed transcription is very important because the transcription is the result of an analyst’s evaluation or analysis of the piece. The transcription should not only describe the general characteristics of the musical sound pitch, duration, dynamics, articulation timbre, tempo and silence but also illustrate the analyst’s theoretical position. Transcription’s role then, is to focus on those aspects that the analyst draws out of the music.

The following example [Figure 5-9] of a *kagok* transcription by Hwang Chun-yŏn illustrates this importance of transcription in musical analysis. To figure out the characteristics of the melodic structure in male *kagok* songs, Hwang Chun-yŏn transcribed into Western staff notation five male *kagok* songs in *p’yŏngjo* mode and six male *kagok* songs in *kyemyŏn* mode. In the introduction of his article, he clearly explained that his transcription was based on *Kagokpo* by Yi Chu-hwan: “Yi Chu-hwan’s *Kagokpo* (1959) was chosen for this paper and then ‘Comparative scores’ [Figure 5-9]

37 Howard, Keith. 1998b: 501.

were made to compare *kagok*'s melodic structure.³⁸ Hwang Chun-yŏn's analysis shows the typical method of comparison of the melodic structure in a *kagok* suite, and is based on Lee Hye-ku's method. Firstly, the key signature of A^b was set to meet the solmization that the *kung* (principle note) e^b in *ujo* is read as *sol* in *Kŭmhap chabo*.³⁹ There is no time signature in the notation, which follows Lee Hye-ku and Jonathan Condit's method.⁴⁰ *Chŏnggan* was considered as a time unit rather than one *chŏnggan* equals one beat. Therefore, 16 *chŏnggan* can be divided into small *taegang* and large *taegang* structure (3.3.2.3.3.2). Lee Hye-ku insists that the concept, *chŏnggan* as time unit, is an appropriate system to fit the Korean poem structure setting with its irregular syllable pattern. The following score is the same mode *p'yŏngjo* mode and same section from first five male *kagok han pant'ang*.

38 Hwang Chun-yŏn. "Kagok (Namch'ang) norae sŏnyulŭi kusŏnggwa t'ŭkch'ing" [The Characteristics of the melodic structure in Male kagok]. *The Proceedings of the Symposium of the Celebration of Kŭmha Ha Kyu-Il as the honorable person the month. Ehwa Womans' University*, 2000. 20.

39 Lee Hye-ku, "Yŏngsan Hoesang" *Chŏngganŭi Chŏnggan, Taegang mit Changdan*. Seoul: Segwang ŭmak ch'ulp'ansa. 1987. 105.

40 Condit, Jonathan. "The Evolution of Yŏmillak from the Fifteenth Century to the Present Day." *Festschrift of Dr. Chang Sa-hun*. 231-261. 1977.

-----, "A Fifteenth Century Korean Score in Mensural Notation" *Musica Asiatica* 2 (1979) : 1-87.-



[Figure 5-11: Comparative scores by Hwang Chun-yŏn]⁴¹

The above example is taken from only one of Hwang's twenty-two sections of *kagok* transcription. Hwang's transcription [Figure 5-9] is very similar to that of Kim Ki-su's [Figure 5-2]: One *chŏnggan* is translated into one crochet, the pitch is transcribed one octave higher than the original pitch and a number of complicated triplets are also used. The straight normal bar lines are used to present *taegang* structure. Despite these similarities, Hwang's transcription differs from Kim's as follows:

1. The time signature is not presented.
2. No sign is used to describe *sikimsae*.
3. *Yosŏng* (upward-gliding) and *t'oesŏng* (downward-gliding) *sikimsae* were often ignored.
4. Two *sikimsae*, *ch'usŏng* and *yosŏng* consisting of one or two notes are faithfully transcribed.

41 Hwang Chun-yŏn. 2000: 39.

To examine the melodic differences or similarities among *kagok*'s first suite, Hwang selected and divided each eleven songs of two modes, into ten sections, in terms of their text (*sijo*) structure: the first phrase of the line (*ch'odu*) and the second phrase of the line (*idu*). After that, the melody of the same part of each song, in the same mode, was compared. For example, the second phrase (*idu*) of *Urong*'s first line is a modification of *Isudaeyŏp*, so '*Isu (mdf)*' is written on the following table to represent this. The relationships of melodic structure in the same mode are shown on [Table 5-1].

mdf: modification

<i>Chosu</i>	<i>Isu</i>	<i>Samsu</i>	<i>Urong</i>	<i>Urak</i>
<i>S.1: Ch'odu</i>	<i>Isu/ch'osu</i>	<i>Samsu</i>	<i>Urong</i>	<i>Urak</i>
<i>S. 1:Idu</i>	<i>Isu</i>	<i>Samsu</i>	<i>Isu(mdf)</i>	<i>Isu(mdf)/urack</i>
<i>S.2: Ch'odu</i>	<i>Isu</i>	<i>Samsu</i>	<i>Isu(mdf)</i>	<i>Ch'osu(mdf)</i>
<i>S. 2: Idu</i>	<i>Isu/ch'osu</i>	<i>Isu</i>	<i>Isu</i>	<i>Urak</i>
<i>S. 3:Ch'odu</i>	<i>Isu</i>	<i>Isu/samsu</i>	<i>Urong</i>	<i>Urak</i>
<i>S. 3: Idu</i>	<i>Isu</i>	<i>Samsu/Isu</i>	<i>Isu</i>	<i>Urak/Isu(mdf)</i>
<i>S.4: Ch'odu</i>	<i>Ch'osu(mdf)</i>	<i>Isu</i>	<i>Isu(mdf)</i>	<i>Ch'osu(mdf)/Urak</i>
<i>S. 4: Idu</i>	<i>Isu</i>	<i>Isu</i>	<i>Isu</i>	<i>Urak</i>
<i>S.5:Ch'odu</i>	<i>Ch'osu(mdf)</i>	<i>Samsu/Ch'osu</i>	<i>Samsu/Ch'osu</i>	<i>Urak/Ch'o(mdf)</i>
<i>S.5: Idu</i>	<i>Isu/ch'osu</i>	<i>Samsu/Ch'osu</i>	<i>Samsu/Ch'osu</i>	<i>Urak/Ch'o(mdf)</i>

[Table 5-1: Comparison of melody structure of five *kagok* songs in *ujo* [*p'yŏngjo*]mode]⁴²

Hwang's tabulation method (from Lee Hye-ku) has been commonly used to

42 Hwang Chun-yŏn. 2000: 23.

compare the melody in a *kagok* suite for decades. Han Man-yŏng also used the tabulation method in his work to examine the similarities among *kagok* suites.⁴³ His analysis fails to reveal anything new about *kagok*. His conclusions merely show the research that has already been published. After examining the melodic structure of *kagok*'s first suite, Hwang concluded as follows.

Chunggŏ [the third song of *kagok*'s first suite] and *Tugŏ* [the fourth song of *kagok*'s first suite] originated from *Isudaeyŏp* [the second song of male *kagok*'s first suite]; *Soyong* was modified from *Samsudaeyŏp*; *Nong* and *Nak* were based on *Isudaeyŏp* and *Ch'osudaeyŏp*; *P'yŏnsudeyŏp* is a variation of *Rong* and *Rak*. Therefore, *kagok*'s first suite can be divided into three groups: *Ch'osudaeyŏp* group [the first song of male *kagok* han p'at'ang], *Isudaeyŏp* group and *Samsudaeyŏp* group.⁴⁴

The result of Hwang's analysis of *kagok* differs little from the theory of Chang Sa-hun, who explained *Isudaeyŏp* and *Samsudaeyŏp* in the introduction to *Korean Traditional Music* (1973) as follows.

The original song of *kagok* is *Isudaeyŏp*. The third song of *kagok*, *Tugŏ* was considered as the modification of *Isudaeyŏp*. After *Tugŏ*, *Chunggŏ* and *P'yŏnggŏ* were completed in the era while Park Hyo-kwan was involved in *kagok* singing . . . *Samsudaeyŏp* might have originated from *Isudaeyŏp*, but this has not been confirmed in detail. However, it is evident that *Soyong* is a modification of *Samsakdaeyŏp*.⁴⁵

If Hwang's table 5-1 above is examined carefully, an interesting question,

43 Hwang Man-yŏn. 1991: 101-117.

44 Hwang Chun-yŏn. 2000: 28.

45 Chang Sa-hun. 1985: 432. Trans. Lee In-suk.

regarding the relationship between melodies in *kagok* songs, is immediately evident. Why did many phrases of *Isudaeyŏp* have to be copied and modified in *Urong*? In contrast, why did many phrases of *Isudaeyŏp* have to be entirely modified in *Urak* rather than copied? This question is critical if one wants to establish the relationship between melodies as suggested by the title of his article. In order to examine the relationship between melodies, a comparison of each section of the songs' transcriptions with *sikimsae* is essential. However, Hwang makes no attempt to do this. As a result, his transcription does not reflect the specific goal of his analysis and he fails to answer this question. The reasons why his transcription failed to establish the relationships between the melodic structures of *kagok* are discussed below.

Firstly, Hwang assumed too much of his readers. Hence, a lack of consistency is found in his descriptions of *sikimsae*, which reduces the accuracy of his transcription and lessens the point of his overall argument. For example, he only presents a simple transcription of *sikimsae* like *ch'usŏng* (slightly higher pitch of the note at the end of the duration) and *chŏnsŏng* (approximately a half tone above the given note), which are transcribed into only one grace note. In contrast, complicated *sikimsae*, *yosŏng* and *t'oeyosŏng sikimsae* are not shown at all in his transcription. Because both these types of *sikimsae* are rather long and complicated, several notes, pitches, durations, dynamics and

articulation are required to describe them accurately. This can cause the transcription to become visually complicated.

Secondly, the various tempi of *kagok*'s first suite were not considered in Hwang's transcription, although the differing tempi of each piece are strongly related to the appearances of *sikimsae*. Instead every *chǒnggan* was simply translated into one crotchet. As a result the melodic patterns of the songs in Hwang's transcription look very similar to each other. As it was considered, this method is from Lee Hye-ku's concept, *chǒnggan* as time unit, is an appropriate system to fit the Korean poem structure setting with its irregular syllable pattern. In reality, however, the real sounds of songs are considerably different. The tempo ranges are from $\text{♩} = 50$ to $\text{♩} = 120$, which means some songs are twice as fast as other songs. These distinctive differences of tempo can lead to the same song sounding like a totally different song. To avoid this confusing time value, the tempo differences should be marked clearly at the top of the transcription. Only if the tempo differences are indicated as such, can the transcription be used to compare melody structure more easily. If the complicated *sikimsae* had been notated with signs, instead of being deleted altogether, the reason why the melodic pattern of *Isudaeyŏp* was modified into a faster tempo would have been obvious. For example, the melodic pattern which has no *sikimsae* in *Isudaeyŏp* was copied in the all cadences of the other *kagok* songs

without any modification.



[Figure 5-12: Copy of melody pattern from *Isudaeyŏp* in other pieces]⁴⁶

However, the same melodic pattern from a \flat to f follows *Ch'osu* (Bar 4-6), *Isu* (Bar 4) and *Samsu* (Bar. 4) in Figure 5-10. However, this pattern was always modified in *Urong* and *Urak*. Hwang's transcription does not explain the important melodic variation rule i.e., why the triplet pattern is modified in faster tempo songs such as *Urong* and *Urak*. However, Yi Chu-hwan's transcription in *chŏngganbo* clearly shows it. The simple melodic pattern of triplets in Hwang's transcription is not presented as simply as in Yi's transcription, which has elaborate *sikimsae t'oesŏng*, from a \flat to f. This sort of elaborate *sikimsae* cannot be sung in the faster tempo of *Urak*. Consequently, the

46 Hwang Chun-yŏn. 2000: 36.

elaborate *sikimsae* in the slow tempo was changed into a simplified form of *sikimsae* in the fast tempo song, although Hwang's comparative score does not show this important analytical point because of the omission of tempo signs of each song and the *t'oesŏng* sign.

Using a fixed method mainly from Lee Hye-ku, is the dominant way of analyzing *Kagok's* melodic structure, and is based on the old manuscripts. This kind of analysis is often called "museum style research" in the Korean music society. It does not consider *kagok* as a performed sound by today's musicians, and it is not related to *kagok's* preservation or revitalization. Yi Hŭi-gyŏng expressed her point of view on analysis: "*Sujech'ŏn* is not a fixed sound in a fixed form on the score, it is the open sound within the basic structure which is formed by a musician's flexibility. When Korean music is explained in a flexible and open style rather than a fixed style on the score, it can be revitalized as a today's music rather than a heritage of the museum."⁴⁷

47 Yi Hŭi-gyŏng, 2005: 23.

5. 4. Transcription for *kagok* education

As previously mentioned, *kagok*'s *chǒngganbo* notation is used for the students who take *kagok* as their major at university. In most books dealing with Korean traditional music, *kagok* is usually presented in Western staff notation. The following *kagok* transcription written by Kim Hae-suk is used to introduce *kagok* to the sight-singing and aural perception classes in Korea traditional music at the Korean Art Conservatory.⁴⁸ The transcription is also notated one octave higher than the real sound. However, it is a more advanced form of notation. The readability of the score has been improved, compared with that of other *kagok* transcriptions.

48 Paek Tae-ung. *Oŭm ūmgyelŭl wihan sich'ang ch'ōngŭm* [Ear Training and Sight Singing for Korean Pentatonic Music]. Seoul: Ōullim, 1999.

1장 (♩. = 30) 홍원기 장
김해숙 채보

동창 - - 아 - - 앙 이 - 이 - - - - 이 - - - - - 이 - - - - -

바 알가 - 아 - - 아 - - 아 - 아 - - 아 - - 앓느 -

오지 - - 이 - - 이 - - - - 이 리 - 이 - - 우 - - - - - 지

이 - - - - 지 - 이 - - - 인 다 - - 아 - - - - -

이 - - - - 지 - 이 - - - 인 다 - - 아 - - - - -

[Figure 5-13: *Tongch'angi* transcribed by Kim Hae-suk]⁴⁹

One *chǒnggan* is translated into a dotted crotchet instead of one crotchet, which avoids the use of complicated triplets. Kim's transcription also ignored defining every *chǒnggan* but clearly showed the *taegang* structure through the straight bar lines. However, inconsistent use of *sikimsae* translation still appears in Kim's notation.

Firstly, *ch'usǒng*, (slightly surging notes at the end of note) is translated into three different durations. Her *ch'usǒng* note is described as an ornamentation note (bar 1), or

49 Paek Tae-ung. 1999: 84.

as a ‘quaver’ (bar 6), or a ‘semi-quaver’ (bar 5). In spite of these apparent differences of notational description, the real sound is not clearly distinguished and is created using almost exactly the same techniques.

Secondly, the *b ~~~~* sign appears twice in the transcription of *yosŏng sikimsae* (gentle vibratos) without any explanation in Kim’s transcription. If it is supposed to indicate *yosŏng sikimsae*, it is not made clear why the sign only appears twice. *Yosŏng* technique in ‘*Tongch’angi*’ was used ten times in the original notation of *Kagokpo* by Hong Wŏn-gi.⁵⁰ If the new symbols or signs are meant to denote specific vocal techniques, their meaning should be shown clearly in a list of directions.

Thirdly, many mistakes can be found in the use of breathing marks in Figure 5-11. In Hong’s notation of *Tongch’angi*, rests appear a total of twelve times including the short breathing marks. However, in Kim’s transcription, only eight rests are indicated. The breathing place is extremely strict in *kagok*, which is denoted on the notation. This reduction in the number of rests is obviously erroneous and creates problems. In bars 12-21, nineteen beats are required to be sung without a rest. Singing for such a long period without a rest is practically impossible.

Fourthly, except for the deficiency of rests, every beat is in regular time. In the

50 Hong Wŏn-gi. 1981: 25-26.

original sound of *Tongch'angi* many beats are shorter or longer than their denoted tempo of ♩. = 30. Kim's transcription is therefore different from the original sound. If *kagok's* irregular beats must be translated into regular beats, at least dynamics and tempo changes, such as *ritenuto*, *accelerando*, and *diminuendo*, should be adopted to create a transcription that reflects *kagok's* singing style. Even though the transcription is designed for beginners, the transcription should not be merely approximate. Lack of accuracy in transcription can distort *kagok* songs and make them difficult to sing.

5.5. The Transcription by a Non Korean

Coralie Rockwell made one-hundred and two pages of twenty-seven *kagok han pat'ang* in Western staff notation. Rockwell was transcribing recordings made by Garfias in the 1966. The author has compared her transcription to the original Garfias tapes, which were passed to the author in CDs.⁵¹ Dr. Garfias also revealed: "I returned in 1966 [to Korea] to make films of music and dance. At that time I met Ji Hwa-ja [sic] and Lee Chu-hwan [sic]. I filmed them and recorded them. I did not ask the performers [Yi Chu-hwan, Chi Hwa-ja and Kim Wöl-ha] to make any changes to the compositions, although they may have done so without my knowledge."⁵² They were recorded in Kugakwŏn

51 University of Washington Ethnomusicology Archives tape number K629/A. 1966 Korean Field Recordings.

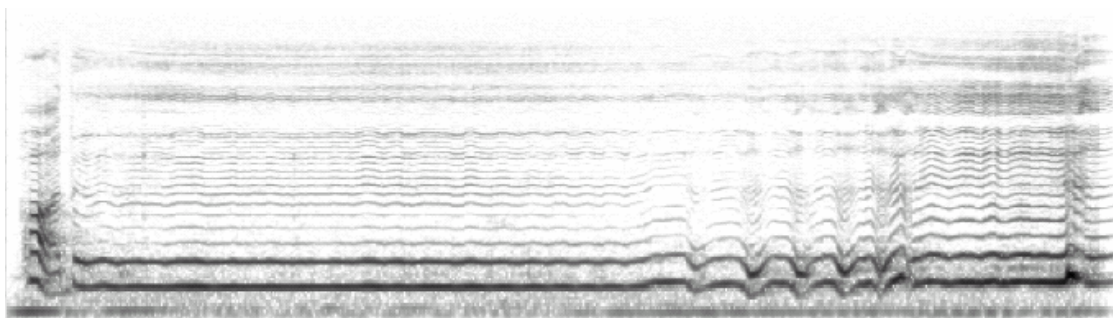
52 Garfias, Robert. email interview. 19 August. 2007.

however, it sounds as if it was recorded in a recording studio. The quality of the recording was fairly good except for minor noise. The volume of the voice and accompanying sound were well balanced, so the recording is good enough to be researched and appreciated.

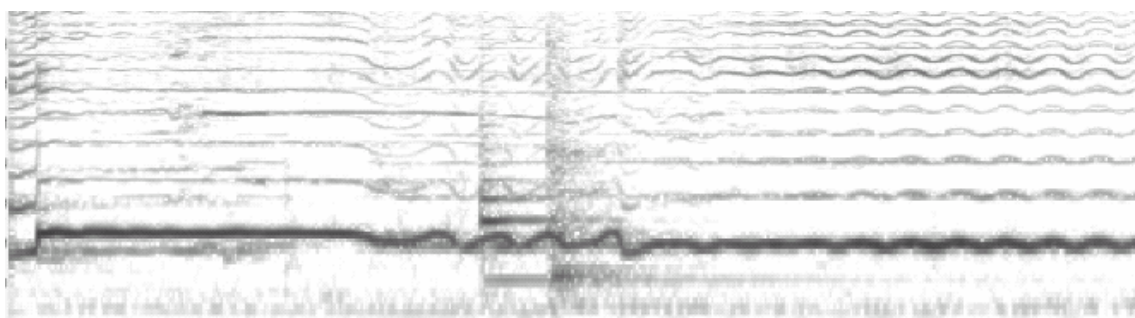
The recording is extremely valuable for the history of *kagok*. This is because not only the three singers are dead but also *kagok* recordings from the 1960s are very rare. In the 1960s and 1970s, few people knew the value of Korean traditional music, so Korean traditional music, including *kagok*, were poorly documented or preserved. Robert Garfias and Coralie Rockwell recalled the marginalized situation of Korean traditional music in Seoul in those days.⁵³ Even the female singer, Chi Hwa-ja had disappeared from music society, since her marriage, in order to hide her career as a *kisaeng*.⁵⁴ However, the recordings are so valuable because they show how the oscillation of her voice was beautifully controlled with tension, and this can be seen in the clear patterns of the wave-forms in the spectrogram.

⁵³ Robert Garfias, email interview. 19 August. 2007. Coralie Rockwell: 1983.

⁵⁴ Cho Soon-ja, Personal interview. 20 March. 2005.



[Figure 5-14 : Spectrogram of Chi Hwa-ja's upward-gliding in the first *taegang* of *Isudaeyöp, pödürün*]



[Figure 5-15 : Spectrogram of Chi Hwa-ja's downward-gliding in the first *taegang* of *Isudaeyöp, pödürün*]

(3) "Ee Soo Dae Yup" (female: pyong jo)

I ♩ = 20

Po-deu - eu - i eu -

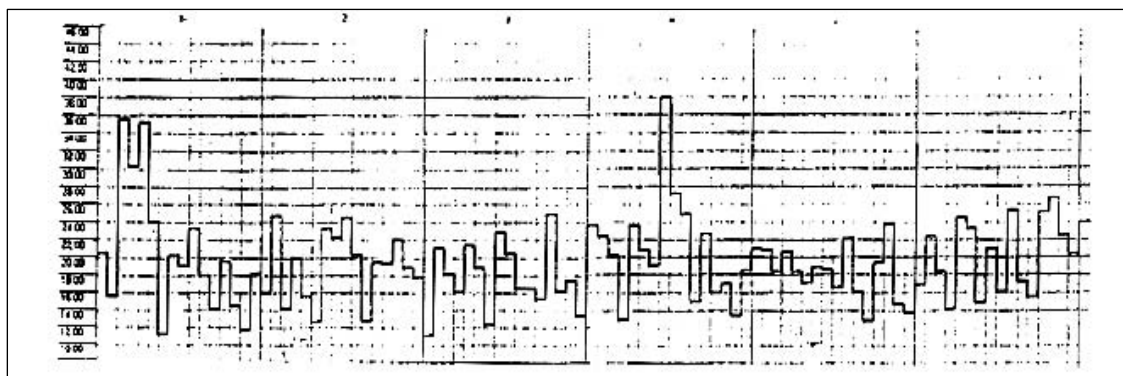
eu - eu - eu - eun shi - i - ri - i -

dae-eu - i - i - xo-o - o - o -

[Figure 5-16: *Pödürün* transcribed by Rockwell]⁵⁵

55 Rockwell. 1972: 205.

In the transcriptions, *sikimsae*, *ch'usŏng sikimsae* and *t'oesŏng sikimsae* are described with the same signs ~~~~, which reflects the level of Rockwell's understanding of *kagok*. In spite of many mistakes, this transcription of *kagok* has very interesting figures as it clearly distinguishes three different durations of bar and timbre changes. The three different durations of each bar are the minim (Bars 1 and 2), the dotted crotchet (Bars 3, 7, 9) and the crotchet (Bars 4, 5, 6, 8). These three different durations of each beat reflect the variety of tempo found in original *kagok* singing. *Kagok's* flexibility of tempo was also examined by Park Mi-kyung in 1996 and was presented in the graph below.⁵⁶



[Figure 5-17: The flexibility of tempo at the beginning of *Pŏdŭrŭn*]

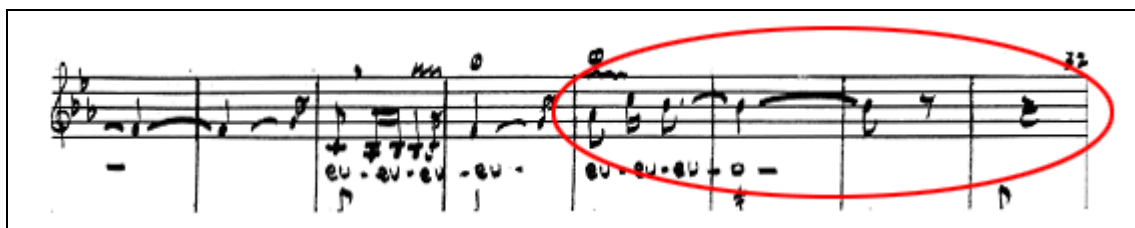
In Rockwell's work, the slowest female *kagok* song is in tempo ♩ = 20. At the beginning of the singing, before the accompanying instruments and other singers join in,

⁵⁶ Park Mi-kyung. 1996 : 9-38.

the *yosŏng sikimsae* part is slower than the rest of the song. This is transcribed by Rockwell in minims, whereas the rest is mostly in a crochet or a dotted crochet per beat. It is Rockwell's reflection to show the flexibility of *kagok* rhythm, although the real sound is not exactly the same as her transcription.

The timbre changes are notated using the ① sign in Figure 5-12, which denotes 'head resonance' between these two signs (① – ①). However, there are problems with this method, the starting and beginning points are not clear. This sign can easily cause mistakes. For example, e^b in bar 7 of the second line of Figure 5-12, should be sung from the chest, but easily can be sung from the head.

Apart from the vague timbre changing signs, critical transcription errors of pitch and *sikimsae* description are found. In bars 29-32, C and b^b are written one octave higher than the original sound.



[Figure 5-18: Rockwell's mistake of pitch description]

However, Rockwell's transcription does reflect the flexibility and dynamics of *kagok* songs, which is very important when making a comprehensive transcription for

scholastic use. Various kinds of dynamics and tempos occurring in one phrase, are rarely indicated by the Korean scholars but were notated in detail by Rockwell. Still, limitations in her practical knowledge of *kagok* can be found in her transcription. Rockwell does not realize the value of the unit of the rhythmic cycle (*taegang*), and as a result *taegang* does not appear at all in her transcription. *Taegang* was adopted in all the above transcriptions, by Kim Ki-su, Chang Sa-hun, Hwang Chun-yŏn and Kim Hae-suk, for the division of bars.

As can be seen in the above, all the transcriptions of *kagok* show the limitation of the Western staff notation in the same way, i.e., it does not reflect the characteristic and aesthetical aspects of *kagok*. In spite of these limitations, *kagok* transcriptions into Western staff notation is more appropriate than *chŏngganbo* in terms of describing the whole structure of *kagok* and the progression of various types of *sikimsae*, which is very important aspect for scholars and performers. For the students, this kind of descriptive Western staff notation is not appropriate as a memory aid because its clarity and representation is not satisfactory. If Western staff notation system is adopted for the *kagok* teaching, it should be modified to make for an efficient system. Keith Howard's premise corresponds to the author's observation of their transcriptions:

At this point it is worth reiterating that staff notation developed to accommodate the parameters of a European art music tradition, and requires adaptation if it is to adequately represent Korean music. To suggest that it should be otherwise would be an act of neo-colonial arrogance. But, something similar must apply to indigenous notation systems, for these, too, were designed for specific repertory. These, too, require modification if they are to accurately and satisfactorily represent the whole corpus of Korean music.⁵⁷

Conclusion

“It is assumed that the ethnomusicologist has available to him accurate methods of transcribing music sound to paper, but this is a question that is far from resolved”⁵⁸

Western staff notation is still commonly used in Korean traditional music including *kagok*'s transcription, analysis and *ch'angjak kagok* (newly-composed *kagok*). In this chapter, *kagok* transcriptions and *ch'angjak kagok*, written in Western staff notation, were examined to find out the critical disadvantages of using Western staff notation. The first generation of transcribers, Chang Sa-hun and Kim Ki-su have made complicated *kagok* transcriptions since 1939. These contain many notational mistakes such as octave displacement, wrong time signatures and unreadable triplets. Their

57 Howard, Keith. 1998b: 606.

58 Merriam, Alan. *The Anthropology of Music*. Illinois: Northwestern University Press, 1964. 57.

notational mistakes have not been criticized and are still used in the same way, by the next generation of Korean traditional music scholars and composers.

The examination of newly-composed *kagok* songs written in Western staff notation focused on their melodic patterns, *sikimsae* and musical structure and has shown that these songs do not reflect the true characteristics of *kagok* because critically important aspects of *kagok*, such as *sikimsae* and flexible rhythmic tempo, cannot be notated in Western staff notation. The composers chose only a simple style of *sikimsae* which can be easily notated, and the more elaborate style of *sikimsae* was rarely used in their work. The main reason was that Western staff notation has limitations in accommodating the characteristics of *kagok*. Consequently, the omission of the elaborate *sikimsae* is not the result of the composer's choice but is caused by these notational limitations. If these notational problems are not overcome, newly-composed songs will be unable to express the true beauty of *kagok*. In addition, transcriptions for analysis also revealed the same notational problems because of the lack of knowledge of Western staff notation and the limitations of Western staff notation. As a result, these transcriptions were not sufficient to show the analyst's point of view clearly.

A more serious problem, the author found, was that no one, except for foreign scholars and a few Korean musicologists, seriously acknowledged these notational

problems. These problems happen not only in *kagok* but also in most Korean traditional musical genres. Kim Ki-su's transcriptional mistakes have often been present as is shown in this chapter. There is an urgent need to resolve these notational problems through wide discussion and new notational trials.

CHAPTER 6

New Integrative *Kagok* Notation

“Musical transcription is a complex and multifaceted process, but it generates a visual product, which, to permit analytical examination, can be fixed in time.”¹

Introduction

There is no doubt that notation is the most important vehicle for teaching music today. The more effective the notation, the more effective the teaching. Keith Howard has had over twenty-years experience within *samul nori* and he has transcribed one piece of *samul nori* (*Samdo sŏl changgo*), which is condensed from three volumes of text books into the five page score.² The goal of the condensed score was to provide a more effective *samul nori* score for his performance class at the School of Oriental and African Studies at the University of London. He describes it as follows:

Working within a European university means I must comply with a syllabus. The requirement for performance courses, as with lecture courses, tends to be for a maximum single weekly lesson, yet examines student progress after either a single semester or a

1 Shelemay, Kay Kaufman. “Notation and Oral Tradition” *The Garland Encyclopedia of World Music*. Vol.1. 2002. 146-163.

2 Howard, Keith. “Teaching SamulNori: Repertory, Aesthetics, Notation.” *The proceedings of the Music Camp and Conference for Asian Music*, Chung-ang University, Seoul, Korea. 2005: 29-33.

year. . . . If I only appeal to those determined to study Korean music, then interest in Korea and its musical traditions will never expand. I have to use methods that inspire rather than frustrate. This, simply put, is why teaching SamulNori to Koreans can never be the same as teaching SamulNori to foreigners.³

The author would argue that there is no reason to differentiate notational systems of Korean traditional music for Koreans and foreigners, especially for beginner students. The Korean students' musical background and teaching circumstances are similar to those of the foreigners. The contemporary educational system of Korean traditional music is no longer on apprenticeship lines, but has the limited timeframe of a curriculum like Westerners. A kind of effective notation should be used for both Korean beginners and foreigners to learn the Korean traditional music effectively. *Kagok* notation is no exception.

To read traditional *kagok* notation written in *chǒngganbo* properly is not an easy task for contemporary students as it was proved in Chapter 3. Most students struggle with *chǒngganbo* notation, because they are taught music mainly through Western staff notation in Korea. In spite of its difficulty, little research into *kagok*'s new notation has been carried out.

3 Howard, Keith. 2005: 24.

As socio-political changes of the Chosŏn dynasty caused *kagok*'s decline in the late Chosŏn dynasty, social and cultural changes, Westernization and modernization, in South Korea in the twentieth century, have brought about musical changes such as popularization of Western music, the appearance of newly-composed Korean traditional music and the creation of new music teaching methods. However, Korea is not alone in the world in experiencing such change. *Kagok* education does not reflect these changes in contemporary Korea. Research into *kagok* notation and education has been mainly restricted to the use of the *chŏngganbo* notation system.

In contrast, Japanese *koto* notation is one good example of the changes in cultural context producing outcomes in the music. "Following the impact of staff notation, a unique type of notation was devised for the *koto*, which essentially followed on one level of visual analysis the basic principles of staff notation in that each line and space were given a note, and the notes had rhythm. . . . There were several other experimental types of notation that were also influenced by staff notation but retained many Japanese ideas."⁴

The following are examples of different types of *koto* notation.

4 Johnson, Henry M. "Invented Traditions of Koto Notation from the Meiji Period." *Asian Musicology*. 3. (2003): 188-189.

Vertical notation *koto* notationReverse *koto* notation[Figure 6-1: The different types of *koto* notation]⁵

In this chapter, the New Integrative *Kagok* Notation (NIKN) will be introduced for more effective *kagok* teaching. It offers visualization of pitch movement and readable *kagok*, which can inspire beginners to understand *kagok*. Before introducing the NIKN, old vocal notations of *kagok* (*kabo*), will be examined. It must be remembered that only three different styles of prescriptive *kagok* notation have been found, and these have almost disappeared.

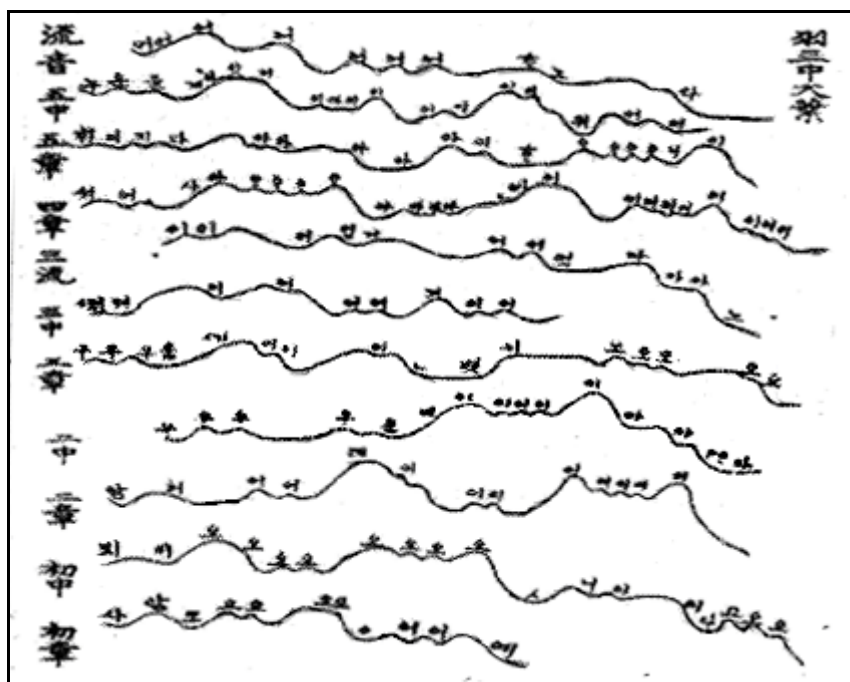
⁵ Johnson, Henry M. *The Koto: A Traditional Instrument in Contemporary Japan*. Amsterdam: Hotei Publishing, 2004. 119 and 121.

6. 1. *Kabo* (Old notations for *kagok* singing)

6. 1. 1. The water wave style notation (*Sup'ahyŏng* notation)

In 2002, the oldest notation book of *kagok* singing, *Kajobyŏllam*, which is believed to have been published in the middle of the eighteenth century, has been found by the Committee of Korean History Compilation.⁶ The notational style in this book is called the water wave style notation (*Sup'ahyŏng* notation) and eight songs were written in the *sup'ahyŏng* notation. Other *sup'ahyŏng* notation was found in *Hyŏnhak kŭmbo* (1852) and *Hakpo kŭmbo* (1915), which were mainly designed for *kŏmun'go*. Consequently, there were not many pieces of vocal *kagok* in those books. Only three pieces of *chungdaeyŏp* were written in *Hakpo kŭmbo*.

6 Yim Mi-sŏn. "Sup'ahyŏng Notation in *Kajobyŏllam*." *The Proceedings of the Annual Conference of Korean Musicological Society*, Chindo. 2006.



[Figure 6-2: *Sup'ahyŏng* notation in *Hakp'o kũmbo*, 1915]⁷

Only horizontal wave lines and texts were presented in the notation and other musical aspects such as pitches, duration and rhythmic cycles were omitted. Consequently, *sup'ahyŏng* notation is not enough to revive the songs today and the notation disappeared without any record of its usage.⁸

6. 1. 2. The melodic line (*Sŏnyulsŏn*) *kagok* notation

Kagok notation which followed the rise and fall of melodic lines (*Sŏnyulsŏn kagokpo*) was created by Chŏng Kyŏng-t'ae, a renowned male *sijo* singer in 1970s.

⁷ Yim Mi-sŏn, 2006: 7.

⁸ Kim Yŏng-un, “*Kagokkwa Sijoŭi Yŏksajŏk Chŏn, gae* [Observation of the development of *sijo* and *kagok*]. The Proceedings of the Cooperative Conference by the Society of Korean *Sijo* Academy and the Korean Traditional Music Society, 2001. Trans. Lee In-suk

Sŏnyulsŏn notation was originally created for *sijo* students (mostly amateur) and it has been popularized because it clearly shows the flow of the melody. Similar systems were used by the Japanese in the late 19th century. Versions of this for *sijo* have been found in the countryside, dating back to at least the 1940s.



[Figure 6-3 : Chŏng Kyŏng-t'ae's *sijo Sŏnyulsŏn*]⁹

After the *sijo-sŏnyulsŏn* notation, Chŏng extended his notation to the *kagok* genre, but it failed because *kagok*'s melodic line is not as simple as *sijo*. *Kagok* has a more delicate and elaborate melody. In spite of the description of the pitch movements with wave lines, the *Sŏnyulsŏn kagokpo* is hardly used today. When the author interviewed Chŏng's female student, Kwŏn Il-ji, she showed a very faint and worn out copy of

⁹ One page of this score was given by Kwŏn Il-ji to the author in 2001.

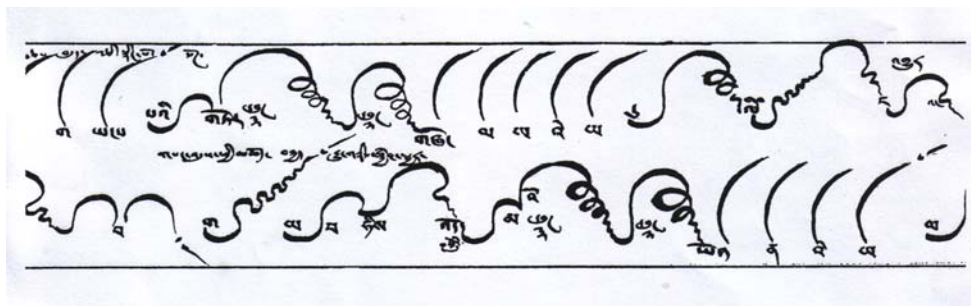
Sönyulsön kagokpo . She has learnt *kagok* with *Sönyulsön kagokpo* and still uses it for a few of her students.

Handwritten musical notation for *Sönyulsön kagok*. The notation is written on a grid of 10 horizontal lines. It features a series of wavy lines representing the melody, with numbers (1-6) indicating pitch and rhythm. The text is in Korean, with the title '男唱編樂' (Male Singing Music Compilation) at the top. The notation is complex, with many lines and symbols, including a large '1' at the top left and a large '2' at the top right.

[Figure 6-4: *Sönyulsön kagok* notation]¹⁰

Kagok notation required many lines for the wider range of registration, and signs for the various vocal techniques. This caused *kagok* notation to be more complex to read. The following graphic notation is designed for Tibetan chants, which shows the progression of singing through its neume-like graphic notation.

¹⁰ Pratt, Keith. 1987: 48.



[Figure 6-5: Tibetan chant notation]¹¹

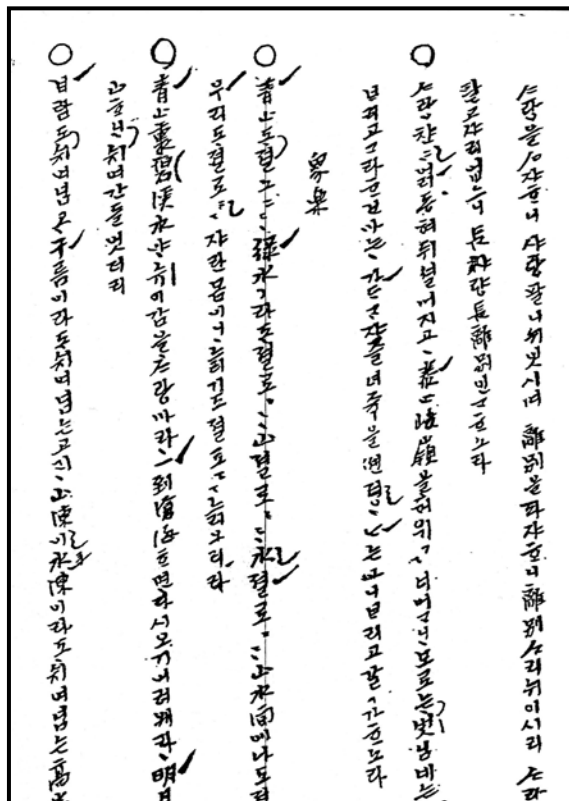
6. 1. 3 Neumatic notation (*Yöñümp'yo*)

Yöñümp'yo has been used only for *kagok*'s three anthologies: *Kagok wöllyu*, *Yöch'ang kayorok* and *Hyömnyul taesöng*.¹² However, today not all *sijo* poems can be sung because of inadequate signs, *yöñümp'yo*, for singing, in the books. Keith Howard refers to it as a graphic representation of contour in quasi-neumatic form.¹³ The following [Figure 6-5] shows a few *yöñümp'yo* signs written beside the text of *Kyerak* such as **O**, √, ' ,), /, □.

11 Reproduced from rare manuscripts recently brought from Dpal-yul Monastery [Tibet]. Musical Notations (*dbyans yig*) to the various rituals of the *Klon chen snin thig* cycle of visions revealed by 'Jigs-med-glin-pa , by the second Pad-nor Rin-po-che of Dpal-yul, *Thub-bstan-chos-kyi-glan-po* 'Jam -dpal-grub-pa't-blo-gros. Tibetan Buddhist Resource Center W 23626 Vol. 3199 1: 49.

12 Song Bang-song. "The problems of *Yöñümp'yo*" *Kūndaeroüi chönhwangijök ūmak yangsang*, [*Han'guk Yesul Chonghaphakkyo*] Seoul: Chönt'ong yesulwön, 2003.

13 Howard, Keith. 1998b: 598.



Pitch indications

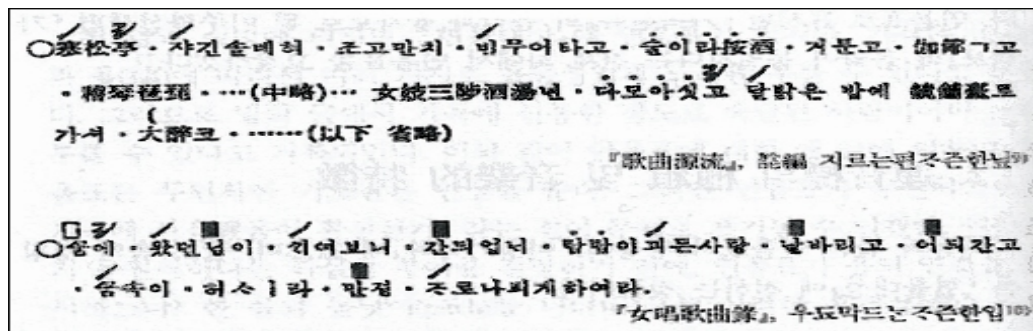
／, (, /, ■, □

Phrasal links

3, √, V

Rhythmic cycles

: , ' ,) , ::



[Figure 6-6: 'Yönümp'yo' in *Kagok wöllyu* and *Yöch'ang kayorok*,]¹⁴

14 Provine, Robert. 2001: 811 (top) and Song Bang-song, 2003: 432 (bottom)

The meanings of these eleven kinds of signs have not been clearly explained, despite some initial research by Korean musicologists.¹⁵ Song Bang-song divided the eleven signs into three: pitch indications (), /, □), phrasal links (ㄷ, ∨, ㄴ) and change of rhythmic cycles (˘ ˘ ˘).¹⁶ ‘O’ on the top of the column denotes the beginning of each poetic text.

The role of *yŏnŭmp’yo* is similar to that of Western neumes. The *yŏnŭmp’yo* signs seemed to be useful only for people who had already mastered the songs and then the anthologies act only as a reminder of the music. In spite of the failure of clear interpretations of the signs, the anthologies are a very valuable collection, showing the repertoire of *kagok* singing including female *kagok* in those days.

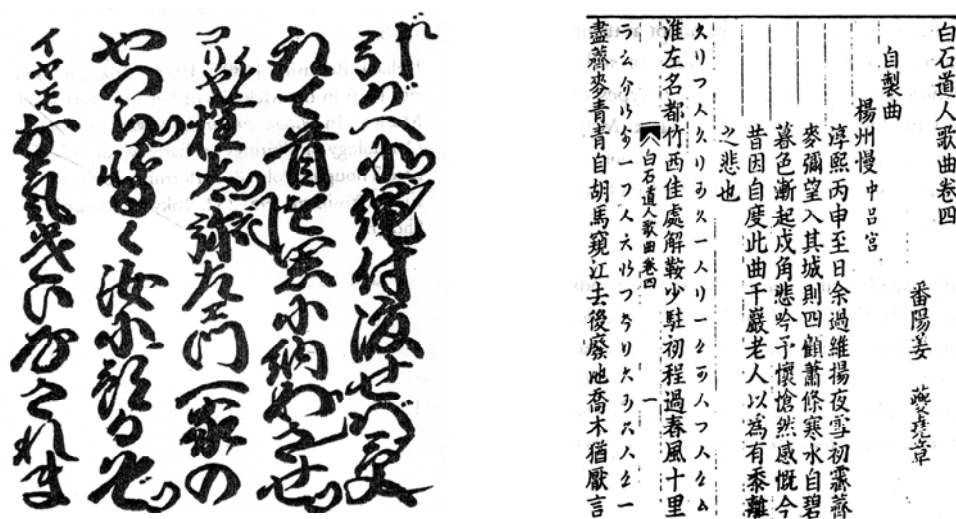
In Japan, China, and Tibet, they also developed similar neume notations to convey more detailed information about vocal technique in anthologies or score and instruments technique. There are various types of neume notations for vocal forms in Japanese music. *Hakase* notation was developed for the *syŏmyŏ* chant, which was compiled in a *syŏmyŏ* anthologies. Vocal lines (*utai*) of *nŏ* are compiled in *utaibon* ‘*utai books*’, which contains more scripts rather than scores. It definitely explains not only describing

15 i) Song Bang-song. 2003: 429-469.

ii) Pyŏn Mi-hye. “*Sasŏl’e ttarŭn kagoksŏnyulŭi pyŏnhwa* I.” [The relationships between *kagok*’s melody and texts] *Kyosunonch’ong*. 4. 2. (1998) : 275-316.

16 Song Bang-song. 1984: 512-514.

the mood of scores but also melody type, rhythmic style and starting pitches. In *bunraku* performance, vocal lines are written in an ornate style of calligraphy. It provides breathing points, change of dynamics and tempo for vocalist.¹⁷



[Figure 6-7: Japanese *Bunraku* and Chinese Jiang Baishi with the melody notated in *banzi pu* ‘half character notation’ next to the song text]¹⁸

In China, vocal melody note book, *sheng qu zhe*, were found in the fifteenth-century, which has indications of melody next to the words. The following notation was written in *banzi pu* ‘half character notation’ next to the song text. This kind of graphic

17 Komoda, Haruko. and Nogawa Mihoko. “Theory and Notation in Japan.” *The Garland Encyclopedia of World Music*. Vol.7 New York and London: Routledge, 2002. 583.

18 Chen Yingshi “Theory and notation in China.” *The Garland Encyclopedia of World Music*. Vol. 7. New York and London: Routledge. 115~199.

symbols for the anthologies in *neum* notation designed to give verbal instructions as to vocal production, directional movement and ornamentation.¹⁹

6. 2. Timeline of the New Integrative *Kagok* Notation (NIKN)

After the author's personal, year-long experience of *kagok* lessons, the hardship of learning with *chǒnggnbo* notation motivated her to create a new integrative notation. Since the author perceived *kagok*'s notational problems in 1996, ten years have passed and the New Integrative *Kagok* Notation has been completed. During the period the notational problems were verified and it was shown that it was not only the author, but also most students, who had persistent problems in *kagok* classes. The author was reassured that the main problem was notational and a new notation for effective *kagok* teaching was needed.

Notation drafts and case studies with surveys followed and are laid out below.

1. A first draft of the New Integrated *Kagok* Notation (NIKN) was created after the author had learnt *kagok* from Cho Soon-ja in Korea. (October, 1999)
2. A second draft of the NIKN was created in New Zealand before re-visiting Korea. (November, 2000)
3. The first survey and the testing of *chǒngganbo* notation at three different

¹⁹ Chen, Yingshi. 2002. 124.

- universities were carried out, and Western staff notations of *kagok* were evaluated. (May and June, 2001)
4. A third draft of the NIKN was made following the research into the value of hand signs and result of the *chǒngganbo* survey in Korea. (July, 2001)
 5. Teaching and testing of the third draft of the NIKN were carried out in the Korean National University of Education. (July-August, 2001)
 6. The teaching and testing of an English version (the fourth draft) of the NIKN and *chǒngganbo* notation were carried out at University of Canterbury, New Zealand. (March-April, 2002)
 7. The final draft of the NIKN was made according to the results of the University of Canterbury test. (October, 2002)
 8. The NIKN of the first female *kagok han pat'ang* was completed with a computer program. (August, 2004)
 9. Testing of the final version of the NIKN was carried out at the University of Canterbury in New Zealand. (September, 2004)
 10. Results of the final testing and the survey of the final version of the NIKN were assessed. (October, 2004)
 11. Testing of the final version of the NIKN was again carried out at the University of Canterbury in New Zealand. (September, 2006)

6. 3. A first draft of the new integrative notation

The first draft focused on three aspects, which attempted to improve the most difficult problems for beginners:

1. Visualization of pitches.
2. Presentation of the sixteen-beat rhythmic cycle within the heads of notes.
3. Grouping the sixteen-beat rhythmic cycle into *taegang* (3+3+2).

The development of the NIKN encompassed the most important elements of *kagok* - pitch, hand sign, duration and rhythmic cycle, timbre and *sikimsae* signs.

6. 3. 1. Pitch

The pitch notation was derived from staff notation using five lines, but instead of the usual layout of pitch with lines indicating E^b-G - B^b- D - F ascending, the lines represented the pitches of the *kagok* song, *Pödŭrŭn*, B^b (林) C (南) E^b (黃) F (太) A^b(仲). The spaces between the lines were not used because of pentatonic scales. Hence the original names of the five pitches were presented on the left hand side of each line, and the Western names were on the right hand side.

The image displays a handwritten musical score for the NIKN *Pödürün*. At the top, there is a decorative header consisting of a series of geometric shapes: a solid black circle, a circle with a diagonal line, an empty square, a circle with a horizontal line, a circle with a vertical line, an empty square, a circle with a diagonal line, a circle with a horizontal line, a circle with a vertical line, a solid black circle, a circle with a diagonal line, an empty square, a circle with a horizontal line, and an empty square. Below this header, there are 12 staves of music. Each staff contains handwritten musical notation, including notes, rests, and various symbols. Korean lyrics are written below the notes on each staff. The lyrics are:
 Staff 1: Beol eul neu si i il i
 Staff 2: do go o
 Staff 3: go-o go ri-i neu L3 eun bu k i de hi
 Staff 4: h yu si - b
 Staff 5: Sam chu un eo hi i sa na neo ni
 Staff 6: na eu i si yeu qum
 Staff 7: Nu u gu u seo co -
 Staff 8: No eu
 Staff 9: eun bang cho yeu h eul seu - ng ha si
 Staff 10: La ha heo deu
 Staff 11: eun go

[Figure 6-8: The first draft of the NIKN *Pödürün*]

This pitch notation made the visualization of the melody easier. Students were able to prepare for the next pitch. It also provided them with the visual representation of the shape of *kagok* sounds. However, critical disadvantages were found: the equidistant lines did not reflect the different intervals between the five notes (Major 2nd, minor 3rd). There was no explanation of the ledger lines that appeared several times on one page. To solve these problems, the equidistant five lines had to be revised in terms of their distance and the ledger lines had to be explained.

6. 3. 2. Rhythm

In this first draft, the representation of rhythm originated from *chǒngganbo* notation by Hong Wǒn-gi [Figure 1-9]. He presented the different durations with different sizes of letters. Principal notes, usually accented and given longer duration, were represented by large letters, otherwise small letters were used. This rhythmic concept was developed in the new notation whereby a big circle and a small circle represented principal and unstressed notes respectively. If a note lasted more than one bar, the extra duration after that was shown as an empty bar, as in the *chǒnggan* of Hong Wǒn-gi's notation. Here, empty squares were left for long durations. This trial was intended to avoid the complicated rhythmic figuration that was evident in Western transcriptions of *kagok*.

In this first draft of the NIKN disadvantages were found as follows:

- a) There was not enough space in which to distinguish the size differences clearly. The main reason was that the first draft was designed in A4 format. Hong's notation was in A3 size, which has more space.
- b) The rhythm was described too vaguely to be easily remembered, considering the different types of rhythmic patterns.
- c) In spite of interval differences among pentatonic scales, the lines were all equidistant.

6. 3. 3. Rhythmic cycle

Basically, the sixteen beat-rhythmic cycle in the new notation was adopted from Yi Chu-hwan's notation, but slightly changed to emphasize the two important beats (the first and the twelfth beat). The cycle shows students which hand is used to play each beat:

- | | |
|-------------------------|--|
| ● : both hands together | ○ : left hand only, |
| l : right hand, | ⊗ : lifting an index finger of the left hand
and lowered. |

In the new notation, the rhythmic cycle was represented on the top of the score as in Yi's notation, but the sign for both hands (①) was slightly changed into a whole

black circle (•) in order to be seen clearly. In addition, the correct hand or hands for the rhythmic cycle were again marked on the first circle of every bar. This was designed to help beginner students play the rhythmic cycle more easily, because their eyes do not necessarily move to the top of the notation to read and play the rhythmic cycle, while singing. Looking at the rhythmic cycle on the top and passages in the middle or the bottom of the page at the same time, can cause beginners to become confused. In this respect, the new system was intended to avoid the movement of the eyes up and down. The new system could help the students, who could not get used to the rhythmic cycle, to play it easily.

The critical disadvantage was that, despite the easy recognition of the rhythmic cycle, overall the new notation did not look coherent. If the first head of *chǒnggan* is of short duration, the sign is not clear because of the small size of the circle.

6. 3. 4. Timbre change

In *kagok* singing, timbre change between the head and chest sound is required many times. For example, seven timbre changes are needed during one sixteen-beat rhythmic cycle at the beginning of *Pǒdǔrŭn*. Changing timbre on time is critically important in *kagok* singing. In this respect, the timbre changing sign in the first draft is reinforced in the new notation, compared with that in Yi Chu-hwan's notation. Yi Chu-

hwan put a comma sign on the right hand side of the note to denote head sounds, and chest sounds were represented without a comma. Timbre changes in the first draft of the new notation were shown by a thicker line, as well as the comma. Above the thicker line (F) the notes should be sung from the head; below the thicker line notes should be sung from the chest.

Consequently, timbre change is much more emphatic with a comma as well as a thicker line, which is easy to recognize. However, the disadvantage was that these signs were exceptions to the norm. The F on the line is sung from either the chest or head depending on the different modes and the musical phrasing. B ^b below the thicker line sometimes requires a head sound. In addition, the comma sign appeared to be deleted, because a small bar looked too complicated when it contained lots of information signs.

6. 3. 5. *Sikimsae* signs


In the first draft, *sikimsae* signs were not considered and only Yi Chu-hwan's *sikimsae* signs were adopted.

6. 3. 6. Bar division

Taegang (units of rhythmic structure) are remembered in order to follow the rhythm cycles. In the new notation, the sixteen *chǒnggan* squares in one row were changed into sixteen bars as in staff notation. The *taegang* structure (3+3+2) was shown

by grouping (3+3+2) bars together with thicker bar lines. The thicker bar lines clearly showed the *taegang* structure, which is usually explained verbally during the class.

6. 3. 7. New signs

There were two types of rest signs used in traditional *chǒngganbo* notation: one was a comma (쉼) which was for breath control, the other was a triangle sign (Δ) denoting the completion of each section. In the new notation, the breath control comma sign was changed so that notes of one breath (*hohŭp*) were slurred, , above the notes. Breath control is extremely important, so students have to easily recognize the length of the breath. In the traditional notation, a comma was very hard to find on the score; whereas, in the NIKN the phrase line clearly shows it. The triangle sign was still used which is easily found.

In spite of the criticism in the previous chapter, the triplet was still used in the new notation to show the same rhythmic pattern, which is the most common rhythmic, and also melodic pattern. The use of the triplet will be considered for the next draft.

6. 3. 8. *Sondongjak* (Hand signs)

Sondongjak was not considered at this stage.

6. 4. The Second draft of the NIKN

The musical score is written on six staves, each with a key signature of one flat (Bb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the notes.

Staff 1: Beed eul heu Si i il i

Staff 2: do go ho -

Staff 3: go-o go hi-i neu eun eun Buk i do hi -

Staff 4: yeo h gu si - b

Staff 5: Sam chur un eo hi i ū na neo ni

Staff 6: na eu i si eum.

Final Section:

- Box 1: Musical notation with the word "agitate" below it.
- Box 2: The text "head sound" with a musical notation above it.
- Box 3: Musical notation with the word "accel." below it.
- Box 4: A musical notation symbol resembling a caret (^) followed by a colon and a musical note.

[Figure 6-9: The second draft of *Pödürün*]

6. 4. 1. Pitch

In the second draft, the notation was more descriptive than in the first draft. The equidistant five lines were changed into six non-equidistant lines which reflected more accurately the different intervals between the notes (Major 2nd, minor 3rd, Perfect 4th). The layout of pitch was the ascending B^b- C (南) - F (太) - A^b (仲). – B^b (林) – C[˘] (南). Compared with the pitch notation of the first draft, the E^b (黃) line was deleted because it is rarely used in the *p'yŏngjo* mode. On the other hand, the B^b, C and C[˘] were added onto the stave lines. These notes often appeared on ledger lines in the first draft. Below the staff, the lower F-太 was represented with its letter (太) next to the F note. It was intended to be easily recognized and not confused with the usual ledger line pitches of Western notation.

The original Chinese characters for the names of the six pitches were presented on the left hand side of each line and the Western names were on the right hand side, as in the first draft. These six non-equidistant lines made the visualization of melody, and the interval differences between notes, clearer.

In pitch presentation, two major disadvantages were found in the second draft: 1) Overall, there were too many lines on the score, e.g., six pitch lines, head-sound lines, ledger lines and so on, making it complicated to read. 2) The new lower F note

presented with a Chinese letter 太 was not clearly distinguished from other signs and texts.

6. 4. 2. Rhythm

To solve the vagueness of the rhythmic notation of the first draft, the second draft represented the rhythm with Western notes instead of different sized circles. Kim Ki-su and Chang Sa-hun's rhythmic system was used in the second draft. They represented every *chǒnggan* as equal to one crochet and *sikimsae* was described with short notes and traditional signs. While the rhythmic notation of the second draft contained more detailed rhythmic descriptions, it was still difficult to count very short notes and to fit them on the score.

6. 4. 3. Rhythmic cycle

In the second draft, the signs of the sixteen-beat rhythmic cycle were copied from Yi Chu-hwan's notation, but the layout was changed from vertical to horizontal.

① : both hands together,

○ : left hand only,

l : right hand,

⊗ : lifting the index finger of the

left hand and lowered.

The main change in the rhythmic cycle notation was that the rhythmic cycle sign, which previously had occurred on the first note of every bar, was entirely deleted. The

reason for this was not only to avoid the complicated layout, but also to help students to memorize the sixteen-beat rhythmic cycle, because Cho Soon-ja strongly recommended that it be memorized during the class. The division of the rhythmic cycle (3+3+2) was clearly presented at the beginning of the notation, and was prominent enough to be remembered.

6. 4. 4. Timbre change

The biggest adaptation in the notation of changes in timbre, in the second draft, was the deletion of commas and the thicker line in the middle. Kim Ki-su's timbre sign (0-----0) above the staff was also adopted. This attempted to make timbre signs more coherent. However, there was still no space to put in the hand-movement signs, which were planned to be written above the staff. This meant that the timbre change sign had to be considered in terms of the arrangement of space on the score.

6. 4. 5. *Sikimsae* signs

As can be seen, *sikimsae* signs almost followed Yi Chu-hwan's way, the reason is to describe the aesthetic elements of *kagok*. At the same time, three *sikimsae* techniques were interpreted, for the better understanding of the signs.

6. 4. 6. New signs.

The traditional rest sign < was twisted into **V** to give more attention for the rest in the vertical flow. Overall, the vertical layout on A4 size paper added more complexity. The size of each bar should be extended. The NIKN needed to be written by computer to improve readability.

6. 5. First survey: understanding of *chǒngganbo* notation in *kagok* classes

To improve the readability and effectiveness of the NIKN, research into the practical difficulties of *chǒngganbo* notation, in the *kagok* class, was unavoidable after the second draft.²⁰

6. 6. The third draft of NIKN

The third draft was produced by a special computer program which was a combination of the *Finale* music program, *Photoshop* and a Korean word programme, *Hangeul 97*. In addition, the size of each staff was extended by changing the layout of the A4 page from vertical to horizontal. Consequently, the readability of the NIKN was much improved from the first and second draft.

²⁰ The survey details are presented in p. 197-202.

貳 數 大 葉 Isudaeyöb

平 調 한평간 = 약 3초



A² 仲 太南 俸
 F C B^b
 버 드 로 은 시 알 이

A² 仲 太南 俸
 F C B^b
 黃 依
 E^b F

A² 仲 太南 俸
 F C B^b
 도 이 고

A² 仲 太南 俸
 F C B^b
 고 이 리 는 ㄴ 부 ㄱ 이 도 이

A² 仲 太南 俸
 F C B^b
 ㄹ

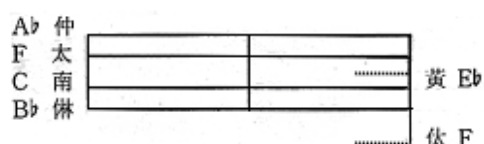
ㄱ 시

[Figure 6-10: The third draft of NIKN]

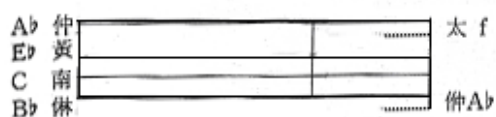
6. 6. 1. Pitch

The third draft was quite different from the second draft. The six-line stave was replaced by the four-line stave and a few ledger lines. The four-line stave was developed into two types in terms of mode because two different modes have different stressed notes: E^b is rarely used in the *p'yŏngjo* mode, while F is rarely used in the *kyemyŏnjo* mode. To reflect this point, the E^b line among the six-line stave was deleted in the *p'yŏngjo* mode (B^b, C, F, and A^b) and the F line was deleted in the *kyemyŏnjo* mode (B^b, C, E^b and A^b) as well. These notes, which rarely appear, were represented at the right hand side of the staff as a short dotted line.

1) *P'yŏngjo* mode



2) *Kyemyŏnjo* mode



This third draft clearly showed the mode of the song at a glance. The frequently used notes were shown on the left hand side of the staff. However, the pitch of the notes on the ledger lines was still not clear enough to be recognized at a glance. This resulted in confusion between Western notation and the new system.

6. 6. 2. Rhythm

To reflect the slow tempo (one *chǒnggan* = 20) of the song ‘*Pǒdūrǔn*’, the duration of each *chǒnggan* in the third draft was made three times longer than in the previous draft ($\text{J} = 20$). Therefore, every *chǒnggan* was a dotted minim’s duration rather than a crochet. As a result, visually, it looked like a very slow song because of the frequent appearances of dotted minims, and the disappearance of the complicated short rhythmic features. As can be seen in the previous drafts [Figure 5-1], there were no dotted minims in the whole song, in spite of its extremely slow tempo. In this respect, this change made the third draft a more advanced notation.

6. 6. 3. Rhythmic cycle

As the basic duration of each *chǒnggan* was changed from a crochet into a dotted minim, the sign $\frac{3+3+2}{\text{J}}$ was changed into $\frac{3+3+2}{\text{P}}$.



6. 6. 4. Timbre change


The thicker F line in the first draft was used again in the third draft for timbre change. The space above the staff was just adequate for the hand movement signs and the thickened F line was a very clear way to represent the *passagio* point. However, there were exceptions. Some F notes were not intended to be sung as the head timbre,


and some other pitches below the thicker line were very occasionally required to be sung as head timbre. To solve these exceptions, a stem was placed on the note: upward stems denoted chest sounds and downward stems denoted head sounds.

This new system attempted not only to emphasize the importance of timbre change but also to provide an easier and clearer indication of them.

6. 6. 5. *Sikimsae* signs

The three main *sikimsae* techniques were presented with new signs, which are polynomial symbols, depending on the tempo and style of singers, they might perform several different ways as it was analyzed in chapter 4.










1) Upward - gliding: a tremolo sign, 

2) Downward -gliding: coiling waves 

3) Slightly rising pitch at the end of the note: a slightly bending arrow



In addition, the original sign for the rest, < , was changed into v on the top of the staff so as not to be confused with the Western accent sign.

<i>Sikimsae</i>		<i>Chǒngganbo</i>	NIKN
	Upward-gliding		
	Downward-gliding		
	<i>Ch'usǒng</i>		
Reading style		Top to bottom, Right to left	Left to right top to bottom
Mode		P: B - C (南) - F (太) - A (仲). - B (林) - C` (南)	<i>P'yǒngjo</i> : B -c-f-a , <i>Kyemyǒnjo</i> B - b-c-e -a , with ledger lines.
Short rest		<	^
Phrasal finishing sign		△	△
Timbre change		,	
Suspension		Vacant square □	Tie ~
Sixteen beat rhythmic cycle			 with subdivision (332,332)

[Figure 6-11: Signs of *chǒngganbo* notation and NIKN]






6. 6. 6. Bar lines

There were two kinds of bar-lines in the third draft: The semi bar-line denoted each *chǒnggan* and the full, thick bar-line denoted the *taegang* structure (3+3+2). The semi bar-line was also a useful method to remind the singers of the structure of *taegang*

and to meet the flexible requirements of *sikimsae*. Although it was not shown in Yi Chu-hwan's *kagok* notation book, *Kagokpo*, these lines clearly distinguished between the *chǒnggan* and *taegang* structures.

6. 6. 7. New signs - *Sondongjak* (hand signs of *sikimsae*)

There was no sign for hand movements of *sikimsae* in the *chǒngganbo* notation, although the *sondongjak* were very important in *kagok* education, as explained in Chapter 4. In addition, making hand movements and singing at the same time is not an easy task for beginners. Hence, in the third draft, five different icons were adopted. The hand icons were chosen to reflect the shape of hand movements.

- 1)  : right hand (downward-gliding)
- 2)  : left hand (downward-gliding)
- 3)  : both together
- 4)  : right or left (upward-gliding)
- 5)  : point

The five icons above gave students an easy instruction in hand movements.

However, the images and the size of the icons were dissimilar. It can cause an unclear presentation. The correct *sondongjak* could not be detected quickly enough from the

unclear icons. Consequently, the inconsistency of overall images of hand icons had to be improved.

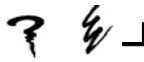
This draft was designed for the Western students, hence the pronunciation of the note names and text were changed from Korean script into English. The sixteen beat-rhythmic cycle was presented in two ways for better understanding: as traditional signs and as Western percussion instrument notation.

6. 8. Final draft of the NIKN

The *sikimsae* signs of the previous drafts were quite similar to Western signs such as tremolo and bending pitch signs. However, the Western style *sikimsae* signs were replaced by the traditional signs of Yi Chu-hwan, although the directions were turned slightly from vertical to horizontal. Three, critical, reasons caused this change.

Firstly, when the frequencies of upward-gliding and downward-gliding sound were examined by the computer program, Frequency 1.0, the waveforms were similar to Yi Chu-hwan's *sikimsae* signs in Chapter 4. In addition, the upward-gliding *sikimsae* is not the same as the Western tremolo technique.

Secondly, the NIKN was designed not only for beginners, but also for students who want to learn *kagok* at an advanced level using *chǒngganbo* notation. Hence the NIKN should contain similar images to those of *chǒngganbo* as a bridging notation. If students get used to Yi's *sikimsae* signs and Chinese letters of pitch names, they will utilize *chǒngganbo* notation without hardship.

Thirdly, the NIKN should acknowledge the tradition of *chǒngganbo* notation in reflecting the aesthetical elements of *kagok* through the polynomial *sikimsae* signs such as . Using the same symbols might deliver to the students a more comprehensible to understand *chǒngganbo* and the NIKN.

The capital letters of the pitches were changed to lower case ones, which aimed at distinguishing the octave differences between notes. As mentioned before, the vocal range of the average female is almost two octaves from F (태 ♫) to e^b (황 ♫). Hence B^b - C - F - A^b was changed into B^b - c - f - a^b in *p'yǒngjo* mode and B^b - C - E - A^b was changed into B^b - c - e^b - b - a^b in *kyemyǒnjo* mode.

There have been another two minor changes in the final draft. The last change of the NIKN was the replacement of ledger lines by long dotted lines. This avoided any confusion created by the similarity with Western ledger lines. The texts were presented in both Korean letters and the English pronunciation of them.

6. 9. Summary of the New Integrative *Kagok* Notation








1	
2	
3	
4	
5	

[Figure 6-14: Juxtaposition of the five NIKN drafts]

To create the final draft of the NIKN, five drafts were made over five years, and included surveys of *chǒngganbo* notation and four case studies. The procedures can be summarized by the following table.

(NIL=no change)

	First draft	Second draft	Third draft	Fourth draft	Final draft
Pitch	Normal five-line staff (Bb,C,Eb,F,Ab) with ledger lines	Non-equidistant six-line staff (Bb, C, F, Ab, Bb, C) with ledger lines	Non-Equidistant four-line staff (<i>P'yǒngjo</i> : B ^b -C-F-A ^b , <i>Kyemyǒnjo</i> B ^b -C-E ^b -A ^b) with ledger lines.	The same as the third draft but English pronunciation of note names	Non-Equidistant four-line staff with dotted line instead of ledger lines. The same as the fifth draft but with lower case letters for pitch (<i>P'yǒngjo</i> : B ^b -c-f-a ^b , <i>Kyemyǒnjo</i> B ^b -c-e ^b -a ^b) with ledger lines.
Duration	Different size of circle denotes different duration	One <i>chǒnggan</i> is a crochet & complicated triplets	One <i>chǒnggan</i> is a dotted minim	NIL	One <i>chǒnggan</i> is a dotted minim under = 50, a dotted quaver over = 50
Rhythmic Cycle	<i>Chǒngganbo</i> sign on the top & these were reminded on the head of notes as well.	$\frac{3+3+2}{\text{P}^*}$ <i>Chǒngganbo</i> sign on the top only	$\frac{3+3+2}{\text{P}^*}$ <i>Chǒngganbo</i> sign on the top only	$\frac{3+3+2}{\text{P}^*}$ <i>Chǒngganbo</i> sign on the top and its trans. into Western percussion notation.	$\frac{3+3+2}{\text{P}^*}$ <i>Chǒngganbo</i> sign on the top only.

Timbre change	<i>Chǒngganbo</i> sign ' for head sound and thicker line for F(passagio point)	0-----0 for head sound	The thicker line F. Chest Head	NIL	NIL
Sign of sikimsae & sondongjak	<i>Chǒngganbo</i> signs next to notes &  for repetition of the same pattern of <i>sikimsae</i>	<i>Chǒngganbo</i> signs above the staff & translation into Western staff notation	 Upward-gliding,  downward-gliding.  <i>ch'usǒng</i> Employed five different types of hand sign icons.	<i>Chǒngganbo</i> signs only.  Upward-gliding,  downward-gliding pitch bend upwards	Employed four different hand icons.
Bar	With bar line & grouping 3+3+2 with thicker bar line	Without bar line & grouping 3+3+2 with thicker bar	Semi bar line & full and thicker bar line for 3+3+2 group	NIL	NIL
New aspects	 one breath	Decrescendo and accel signs	Short breath sign '<' changed into 'v'	English pronunciation of the text	Korean text and English pronunciation of the text are presented together.

[Figure 6-15: Summary of the development procedure of the New Integrative *Kagok* Notation]

6. 9. 1. Pitch

The first idea concerning pitch was extremely simple and focused on mainly showing pitch movement, according to standard Western staff notation. However, the aim was to emphasize the pentatonic notes. To do this, a six-line staff was used, the sixth being for the octave of the lowest note. The space between the lines was not used at all. However, because of the many lines, the six-line staff was considered too complicated.

The adjustment to the pitch presentation aimed to show that certain melodic patterns and certain principal notes determined the two different modes. To show this fact clearly, two different kinds of four-line staves were created, each contained non-equidistant lines which represented the different intervals. Finally, the ledger lines were replaced by adopting long dotted lines. This avoided any confusion created by the similarity with Western ledger-lines.

6. 9. 2. Rhythm

The complex rhythms shown in previous *kagok* transcriptions in Western notation (e.g. Figure 5-1, 5-2 and 5-3) were made more readable in the NIKN by fitting them into longer durations.

The first trial used large and small circles to denote long and short durations respectively, and accentuation. However, these circles were too vague and were subsequently replaced by the Western notation as previous scholars had done. In the third draft, the basic duration of each *chǒnggan* was shown as three times longer, from a crochet to a dotted minim, than in the usual transcriptions of *kagok*. This was designed to avoid the complicated short, unreadable notes of the old notation. In addition, longer notes such as minims and dotted minims gave a good visual effect for slow songs under one *chǒnggan* = 50. i.e., one beat = 50. For a more effective visual presentation of the rhythmic flow of faster songs over one *chǒnggan* = 50, the standard duration of one *chǒnggan* was shown as a dotted crochet, instead of a dotted minim.

6. 9. 3. Rhythmic Cycle

The sixteen-beat rhythmic cycle is a very important aspect for the singer. It was felt throughout all the songs. However, it is not easy, in the traditional *chǒngganbo* notation book, to memorize this cycle because it does not show any divisions. To rectify this, the sign of the rhythmic cycle was written on the head of the note as a first step. However, the effect made the layout too busy. The six divisions (*taegang*) of the sixteen-beat rhythmic cycle (3+3+2, 3+3+2) made it easier for *kagok* students to

memorize. In addition, this new notation clearly showed this *taegang* structure, which is emphasized during *kagok* learning.

6. 9. 4. Timbre

The most distinctive character of female *kagok* is timbre change. The traditional sign for timbre change, ' , was difficult to recognize quickly, when presented with other signs in a small box. To make a clear timbre change sign, the timbre changing point, the passagio point, or F line, was drawn as a thicker line. It visually explained the rule that above the F line is usually sung from the head, while below the F line they are mostly sung from the chest.

After adopting this thicker line, the problem arose of how to treat the exceptional cases of these timbre rules. Very occasionally notes below the F line have to be sung from the head. To solve this problem, different directions of the stems of the notes were used. A stem going up denotes a chest sound, a stem going down denotes head sound. These two methods (the thicker line and stem direction) made the recognition of timbre changes easy.

6. 9. 5. Sikimsae signs

Initially, it was important to determine which *sikimsae* techniques were similar to Western vocal techniques and which were unique to *kagok*. If a similar technique

existed in Western music, the Western sign was adopted; if not, a new sign was created or borrowed from *chǒngganbo*. For example, the most unique of *kagok*'s vocal technique, upwards-gliding, is a little similar to tremolo, so the tremolo sign was adopted before the next revision. Downward-gliding technique was unique to *kagok*, hence, the traditional *chǒngganbo* sign was still used in the new integrative notation. Therefore, some signs were changed into new signs, while others were remakes of the traditional signs. The preceeding table Figure 6-13 briefly shows how *sikimsae* signs were changed or maintained.

6. 9. 6. Bars

In *chǒngganbo*, the sixteen beats were divided into the sixteen squares. In the NIKN, these were transformed into the Western sixteen bars, one beat per bar, but a thicker bar line was used to group the *taegang* structure (3+3+2+3+3+2) of six divisions. However, in the second draft the usual bar lines were deleted, only the thicker bar lines remained. This trial was intended to allow for more rhythmic freedom within one *taegang*, but without any division it was difficult to read so many notes. Hence, the final revision adopted semi-bars lines which reflected not only the flexibility of rhythm but also looked less complicated.

Conclusion

The NIKN notation was created to overcome the demerits of *chǒngganbo*, and use the merits of Western staff notation through five drafts. The first draft focused on the visualization of pitches in the Western staff notation, which was read horizontally from left to right. To denote rhythm, different sized circles were adopted. The second draft was made on the non-equidistant, five line stave, which reflected more accurately the different intervals in the pentatonic scale. Western notes were used for the rhythm. The third draft was produced by a special computer program, which contained the non-equidistant, four-line stave, including a timbre-changing, thicker demarcation line. In addition, the five, hand icons were adopted to show *sondongjak* movement and direction. This well-structured draft was tested in the *kagok* class at the KNUE in Korea. The fourth, fifth and final drafts changed only a few minor things, such as ledger-line shape, short breath signs and the refining of the hand icons.

As a result, the NIKN is the prescriptive notation using polynomial symbols for the *sikimsae*, which is clearer and can be read quickly and can act as a memory aid. Polynomial symbols and semi bar lines met the flexible requirements of *kagok* singing. To produce a more useful, efficient notation, the drafts were revised through experiments and tests in case studies in Korea and New Zealand, which will be

discussed in the next chapter.

CHAPTER 7

The New Integrative *Kagok* Notation: a case study

Introduction

The aim of these case studies was to test the effectiveness of the new integrative *kagok* notation compared with *chǒngganbo* notation, in terms of pitch, duration, timbre, tempo, hand signs and ornamentation. In addition, it was essential that the merits and demerits of the New Integrative *Kagok* Notation were examined in order to make a more effective notation. The four different classes used for the studies were chosen because of their availability and permission was given for the author to conduct experiments and testing. To provide more reliable evidence of the effectiveness of the new notation, written surveys were circulated to the classes at the completion of the tests. These surveys assessed the degree of comprehension through practical questioning of both Korean and non-Korean *kagok* students.¹ Their views and suggestions were extremely valuable for improving the notation.

The NIKN of *p'yǒngjo Isudaeyōp 'Pǒdūrŭn'* was chosen to be tested because this piece is traditionally taught as the first piece in the repertoire and it contains various

¹ See the Appendix II.

types of vocal techniques in a slow tempo. In addition, it is the most popular song in the *kagok han pat'ang*. *Pödürün* was taught traditionally for three hours a day over three months. The teacher, Cho Soon-ja, believed once students were able to sing *Pödürün*, the other songs were able to be easily taught. Consequently, she usually allocated at least two hours per week, for a half semester, to teach *Pödürün* during one semester of the *kagok* course, although Ha Kyu-il taught it for three hours a day for the three months. However, *kyemyönjo Isudaeyöp Önyak* was also tested but only in the KNUE *kagok* class, because the time given was longer than the author had planned and their understanding of *Pödürün* was high. To test the NIKN, four different classes were chosen as follows:

Class	Date	No.	Duration	Notation
MA at KNUE	June ~ July 2001	16	90 min. per day for 5 days	<i>Chōngganbo</i> and then the 3rd draft of NIKN
MUSI 251 at UC	March ~ April 2002	7	20 min. per week for 5 weeks	<i>Chōngganbo</i> notation
MUSI 235 at UC	March ~ April 2002	18	20 min. per week for 5 weeks	The 4 th draft of NIKN
MUSI251 at UC	September 2004	12	20 min. per week for 5 weeks	The final draft of NIKN
MUSI251 at UC	August 2006	8	20 min. per week for 5 weeks	The final draft of NIKN

[Table 7-1: NIKN tests for effectiveness]

However, the method of testing was not the same in each class. The intention was to examine the notation under many different circumstances. In the first class to be tested at the KNUE, *chǒngganbo* was used first and then the third draft of the NIKN was used. In the second test, at the University of Canterbury in New Zealand, two notations (*chǒngganbo* and the fourth draft of NIKN) were used in two different classes, each for the same period: *chǒngganbo* notation was used in the Asian Music class and the NIKN notation was tested in the Music Education class. The final draft of NIKN was also tested in the Asian Music class in 2004.

7. 1. Summer course at the Korean National University of Education, 2001.

This *kagok* class, conducted by Cho Soon-ja, was designed for MA students in a three week summer school. Most of the twenty-four students were teachers at primary and secondary schools and the class was for three hours, including a thirty minute break, per day for the three weeks. The first two days were spent mainly in teaching *kagok*, but from the third day, the last hour was used for *sijo*.

Despite being a Korean class, all the students had backgrounds in Western music, not in Korean traditional music. Three male students and twelve female students sat on the floor in a circle while learning *kagok*. The four days will be described mainly in terms of the students' attitudes, types of questions and the understanding of notation.

The first day: The teacher, Cho Soon-ja, explained the principles of *kagok* such as the pitch of pentatonic notes, the sixteen-beat rhythmic cycle and vocal techniques, and taught only one phrase of the first *kagok* song *Pödürün*. Cho Soon-ja sang one phrase, with *sondongjak*, and then the students tried to copy it. She often corrected students' singing by copying them', which is the typical Korean traditional oral teaching method. Hence, the students explored *kagok* sounds without any *kagok* notation, while copying the teacher's *sondongjak* and singing the first phrase. The level of interest in the different sounds and vocal techniques of *kagok* was very high. The students looked a bit shy when they tried to make the first *sikimsae* technique, upward-gliding, with hand movements, which is a different technique from Western singing.

7. 1. 1. Observation:

Day	Date	Method (Notation)	Contents	Learning schedule	Comments
1	26/07 (2h.30m.)	Oral tradition	Intro: Pentatonic scales, 16 beat - rhythmic cycle with hand signs. Vocal technique: upward- gliding.	First 16 beats of <i>Pōdūrūn</i> (<i>p'yōngjo</i> mode)	Enthusiastic about copying teacher's singing and <i>sondongjak</i>
2	27/07 (2h.30m.)	<i>Chōngganbo</i> notation	Repetition of the first section. Explanation of <i>chōngganbo</i> notation system, vocalization & breath control.	First and second section of <i>Pōdūrūn</i> .	In the first half, busy looking at <i>chōngganbo</i> notation but in the second half, looking at the teacher more than <i>chōngganbo</i>
3	31/07 (1h.30m.)	NIKN notation	Intro: explanation of NIKN system and signs. Repetition of previous singing.	The third section of <i>Pōdūrūn</i> .	Much louder singing sound. Apparently spent in reading notation and sung by themselves with soft voice.
4	1/08 (1h.30m.)	Option	Repetition of singing and <i>sikimsae</i> technique with hand signs	Completion of <i>Pōdūrūn</i> (fourth & fifth section).	Most of them used the NIKN notation
5	2/08 (1h.30m.)	Option	Overall practice of <i>Pōdūrūn</i> . Explanation of <i>kagok</i> songs in <i>kyemyōn</i> mode.	First section of <i>Ōnyak</i> (<i>kyemyōn</i> mode)	Proud of themselves after completing <i>Pōdūrūn</i>
6	3/08 (1h.30m.)	Survey		Second and third section of <i>kagok</i>	

[Table 7-2: The procedure of the 3rd draft of the NIKN test at the KNUE]

The second day: *Chǒngganbo* of *Pǒdūrŭn* notation by Yi Chu-hwan was handed out to the students and then Cho Soon-ja explained the structure, signs and the rhythmic cycles. While the students observed the notation, Cho-Soon-ja demonstrated the first section of *Pǒdūrŭn*. Students were busy looking at the *chǒngganbo* notation. By the end of the second day, after learning the *chǒngganbo* notation, the students seemed to be very embarrassed. As *chǒngganbo* notation was a totally new notation for them to read. In addition, the teacher introduced two more sections of *Pǒdūrŭn*. After the second class, one student I interviewed said, “I was really struggling with the *chǒngganbo* notation to catch up to the part of *chǒngganbo* notation the teacher was singing or talking.” This comment reminded me of the three answers in the survey about the demerits of *chǒngganbo* “Once I have lost where we are in the *chǒngganbo* notation it is really hard to follow” “It’s so confusing because of too many squares (*chǒnggan*) and small Chinese characters.”²

The third day: The integrative notation was introduced and the meanings of symbols in the notation were explained. After that, the voices of the students were surprisingly much louder than on the second day. One student mentioned that she was

² The comments were made by three students of KNUE stage II.

able to practise a *kagok* song with the integrative notation after school. She tried to practise *kagok* at home but failed when she used *chǒngganbo* notation.

The fourth day: The class teacher, Cho Soon-ja, allowed her students to use any notation they liked. Most students were happy to use the integrative notation although the two male students used *chǒngganbo* notation. After learning *Pǒdūrŭn*, the next *kagok*, *kyemyŏn Isudaeyŏp Ŏnyak* was chosen to be taught when the third draft was available.

7. 1. 2. Analysis

The survey consisted of two sections: in the first section students were asked to tick twelve questions about the effectiveness of memorizing the song, the rhythmic and structural presentation and the degree of satisfaction they experienced with the new integrative notation, compared with *chǒngganbo* notation. The second section comprised five questions to be answered in written form.

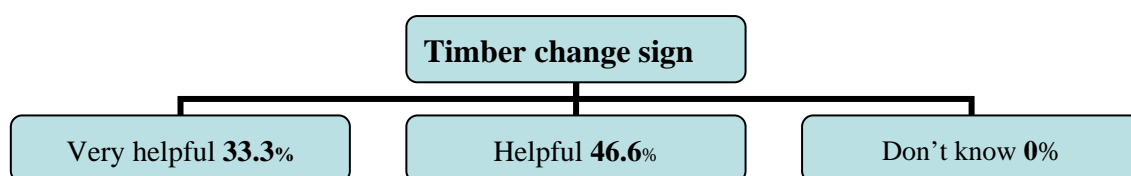
Reading Style

In the first section, 100% of the students preferred the new horizontal reading style (left to right) to the vertical reading style (top to bottom), which is the traditional reading style and is still used in today's *kagok* education. This is because the vertical

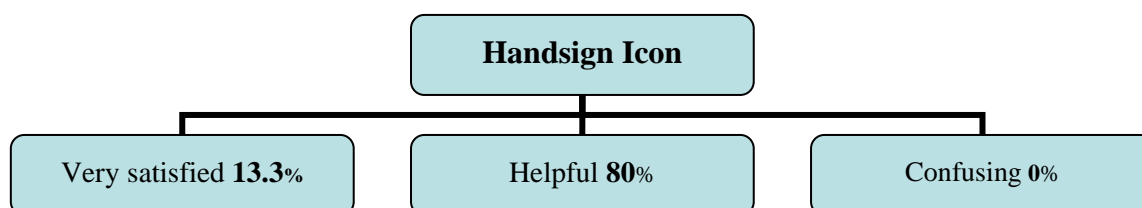
reading style dominates Korean education and society today, except in *kagok* notation books.

Timbre change and hand sign icon

In the new integrative notation, directions (upward, downward) of the stems of the notes were used to denote timbre change. This point was highly acclaimed by students. Five out of fifteen students (33.3%) ticked ‘very helpful’ and 46.6% (seven out of fifteen students) answered ‘helpful,’ three students did not answer.

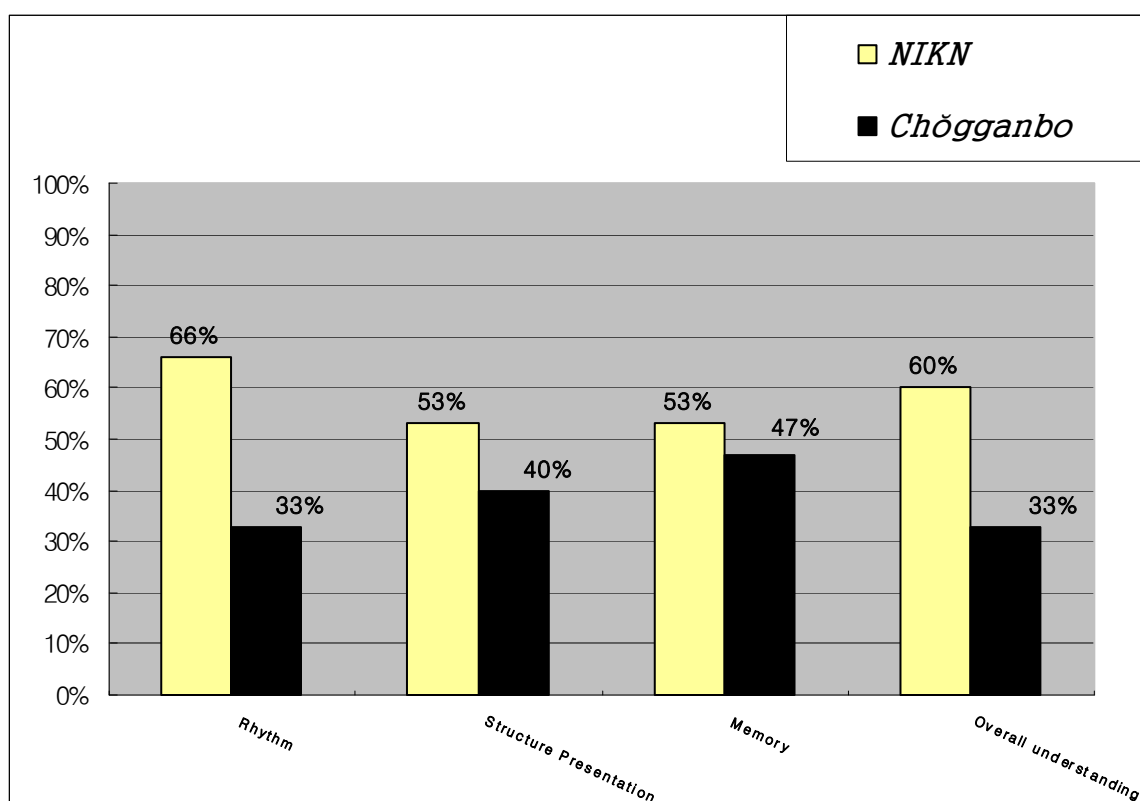


Also, the response to the hand icons met the beginner students’ needs: 13.3% (two out of fifteen students) were ‘very satisfied’ with them and 80% (twelve out of fifteen students) answered ‘helpful’.



Comparison between *Chǒngganbo* and the NIKN

Four questions directly compared the NIKN and *chǒngganbo* notation. More students chose the new notation over *chǒngganbo* notation in the areas of rhythm, layout, memory and overall understanding as being more effective. The following bar-graph shows these results.



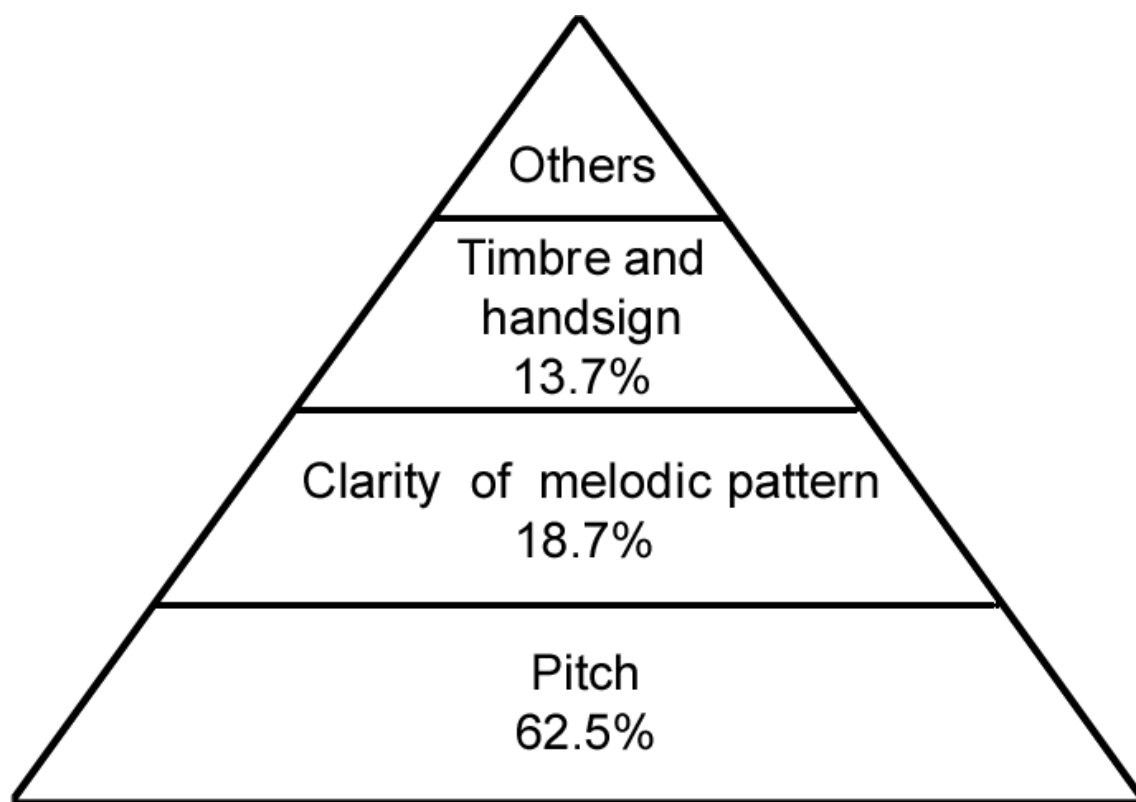
[Figure 7-1: Comparison of the notational effectiveness between the NIKN and *chǒngganbo*]

The above graph shows the NIKN is apparently more effective than *chǒngganbo* in terms of the four categories. Rhythmic expression of the NIKN is especially more easily recognisable (66%), overall understanding of the notation also had good result in

the NIKN. However, the memory efficiency is quite similar to each other, resulting in 53% and 47%. The author believes that the very limited time of learning is not enough to memorize sensitively.

The last question of the first section was preferred method of *kagok* notation in the class: Nine out of sixteen students (56.3%) preferred the new notation to *chǒngganbo* notation. six of them (37.5%) wanted to use *chǒngganbo* notation in the class and two students (6%) did not answer at all.

The second section was designed to give the students the opportunity in words, to express their views and opinions about the new notation. When asked about the most advantageous aspect, ten out sixteen (62.5%) students wrote that the pitch presentation was the most satisfying aspect in the new integrative notation, and three (18.7%) students described in detail how the common melodic pattern was recognized easily by the Western style of pitch presentation. One each of two students selected the timbre change and *sondongjak* as advantages of the *kagok*. One student expressed the opinion the NIKN would be good for today's students to access *kagok*.



[Figure 7-2: Advantages of the NIKN]

The overall images and suggestions about the new notation were described in written form as well. The students felt the new integrative notation looked much more like Western staff notation, however, no one wrote of any confusion between the new notation and Western staff notation. The few criticisms about the integrative notation were mainly about the fact that the image of *chǒngganbo* had disappeared. Consequently, it was too similar to Western staff notation. It was obvious that some of the visual beauty of Korean notation should be retained. This point is reflected in the revision of the third draft.

The overall assessment of 'satisfactory' for the new notation was very high. Thirteen students (81.25%) answered that they were satisfied with the new notation. Throughout these tests, it was obvious that if the notation was too difficult to learn from, then the comprehension and singing were of a low level, and consequently students' interest and confidence towards learning was naturally reduced.

7. 2. Studies in Asian Music and Music Education courses at the University of Canterbury. 2002.

Two classes at the University of Canterbury (MUSI 251: Studies in Asian Music and MUSI 235: Music Education) were chosen to test both notations (the *chǒngganbo* notation and the NIKN) conducted by the author in March and April, 2002 and 2004. Both MUSI classes of students were at the same stage and the students were interested in the teaching methods of Asian music. The MUSI 235 class had eighteen students and the MUSI 251 comprised seven students. The English version (the fourth draft) of the new integrative notation was tested with the MUSI 235 class who are interested in teaching materials and methods. The traditional notation system, *chǒngganbo* notation, was introduced to the MUSI 251 class. The given time of five sessions twenty minutes per week for five weeks) was very limited for teaching and testing *kagok*. Lecturers generously adapted their usual lecture schedule in order for the

kagok class and test to take place. In spite of limited time, the goal of the test, ‘to compare the two notations,’ was clearly achieved. The testing procedure was as follows:

Week	Duration	Content	Learning schedule
1	20 min.	Intro: Korean traditional vocal form <i>kagok</i> Video (<i>Kagok</i> performance & <i>kagok</i> class)	
2	20 min.	Playing the 16 beat-rhythmic cycle Explanation of notational system such as signs and pentatonic scale, upward-gliding & downward-gliding.	First 12 beats of <i>Pōdūrŭn</i>
3	20 min.	Explanation of timbre change, making <i>sondongjak</i> Practice mainly with <i>sikimsae</i> technique.	Completion of First section of <i>Pōdūrŭn</i>
4	20 min.	Singing three times from the beginning to the third section. Answered the questions about the songs.	Second and Third section <i>Pōdūrŭn</i>
5	20 min.	Revision	Questionnaire ³

[Table 7-3: The series of five weeks tests for the NIKN in the MUSI 251]

³ See the Appendix II.

7. 2. 1. Observation

First session: Two short videos were shown in order to provide more understanding of *kagok*. The first video, containing authentic *kagok* singing of ‘*Pōdūrŭn*’ on stage, clearly introduced what a *kagok* song is.⁴ The other video was about Cho’s *kagok* class which contains the demonstration of hand signs. In both classes, the *kagok* sound was a totally new experience.

Second session: In the MUSI 231(Music Education), when the NIKN was circulated for the first time, some students tried to sing *kagok* by themselves with the new notation. The similar *Pōdūrŭn* melody was heard softly as a background to the class before it started. They asked me questions about notation such as signs and rhythmic cycles and they tried to copy my singing. When upward-gliding vibrato was sung, they tried to copy it, but the volume of the sound was much softer. This kind of vibrato was new for them. The traditional notation of the sixteen-beat rhythmic cycle was not easily read by them, although the symbols were translated into L (left), R (Right) B (both) in the handout.

In contrast, the MUSI 251 students did not try to sight-sing although the Chinese letters of the pentatonic scale were transcribed into the Western scale, and *sikimsae*

⁴ See the Filmography. (V2001-II. Cho Soon-ja and MD2001-II),

signs were interpreted in English on the left side of the *chǒngganbo* notation. There were no questions in this class. When I started to sing, they watched me instead of looking at the notation.

The third session: When the timbre change was explained with the timbre change sign (the second top thicker line) of the NIKN, the MUSI 251 students clearly distinguished the chest sound and head sound. However, the timbre change technique in the MUSI 235 class was not clearly sung, because the timbre change sign ㆍ was not easily found. The MUSI 235 students were given the translation of the sixteen-beat rhythmic cycle into a Western percussion instrument notation, because the testing time was too limited for them to learn the traditional signs of it.

The fourth session: The MUSI 235 students seemed to have the confidence to sing melodic lines but struggled with making *sondongjak*. The question which arose was that *sondongjak* icons were not consistent; hence the students did not choose quickly which hand should be used. To help them, the principle of *sondongjak* was repeated three times in this session.

In the MUSI 251 class, the *sikimsae* signs and their translations were written on the white board and these were practised and reinforced in this session, before being sung together. Their *sikimsae* sounds were much louder and clearer, but they were not

sung without the author. They looked at my hands while singing. The students appeared to have a lack of confidence in reading the notation, and avoided eye contact with me during *kagok* singing. Consequently, the volume of sound was very low. During every session in MUSI 235, the principal rules of hand movements and the meaning of the singing had to be repeated verbally.

7. 2. 2. Analysis

During the fifth session, the last in the series of five weeks, the questionnaires were circulated. They consisted of three parts:

1. Seven practical tests related to rhythmic cycles, scale, melody patterns and hand signs.
2. Satisfaction with the notation in terms of its effectiveness
3. Assessment of the difficulty or ease related to timbre change, pitch and ornamentation.

The first part was designed to test specifically the degree of understanding of the notational symbols. Seven practical questions were given about the sixteen-beat rhythmic cycle, the most common melodic patterns, timbre change and an explanation of certain hand signs. Such questions were difficult to answer if students had only

followed the instructor without reading the notation. The results of the seven questions were as follows:

Accuracy	<i>Chǒngganbo</i> in MUSI 251.	NIKN in MUSI 235
7 out of 7 questions (100%)	0 out of 7	10 (58.8 %) out of 17
6 out of 7 questions (85.7%)	1 (14.2 %)	5 (29.4 %)
5 out of 7 questions (71%)	3 (42.8 %)	1 (5.8 %)
4 of 7 questions (57%)	3 (42.8 %)	1 (5.8 %)

[Table7-4: Comparison of the results of seven practical questions]

The above table shows that understanding of the notation was markedly different between the two classes. Ten out of seventeen students in MUSI 235 answered the seven questions 100% correctly. On the other hand, nobody in MUSI 251 answered the seven questions 100% correctly, in spite of their interest in Asian music. Only one student answered six questions correctly. Approximately 94% of the MUSI 235 class understood the new integrative notation, 71% of these correctly, but only 55% of MUSI 251 understood *chǒngganbo*. This result clearly shows that *chǒngganbo* notation is a much harder notation to read than the NIKN.

The second part was designed to test the degree of satisfaction with the new notation. Five multi-choice questions about rhythm, pitch, ornamentation, tempo and *sondongjak* were given.

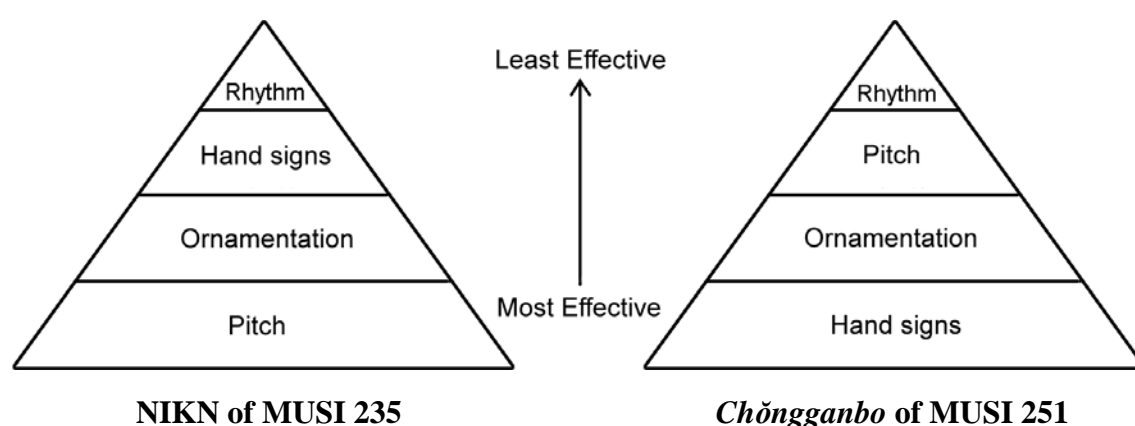
	Very effective		Effective		Not effective	
	235- NIKN	251-CG	235- NIKN	251-CG	235- NIKN	251-CG
Rhythm	16.6%	0%	61.1%	62.5%	22.2%	25 %
Pitch	77%	25.1%	22.2%	50%	0%	25 %
Ornamentation	56.5%	25%	44%	62%	0%	0 %
Hand signs	27%	37%	61%	50%	11 %	0 %

[Table 7-5: Satisfaction with the notation in terms of its effectiveness]

The outstanding figure of the table is that effectiveness of pitch between MUSI 235 and MUSI 251 was as expected. Seventy-seven percent of MUSI 235 students felt that the new notation of pitch was very effective. On the other hand, only 25.1% of MUSI 251 students were very satisfied with the effectiveness of pitch presentation of *chǒngganbo*. This is similar to the response from the KNU students who found that the pitch presentation of the new notation was the most advantageous.⁵

⁵ See 348.

The ornamentation signs of both notations worked well in both classes. Nobody thought it was not effective. Of the MUSI 235 students, 56.5% felt it was ‘very effective’ although only 25% of MUSI 251 students agreed that it was ‘very effective’. The rest of the students thought it was ‘effective’ except for ‘no response’ of 13% of MUSI 251 students.



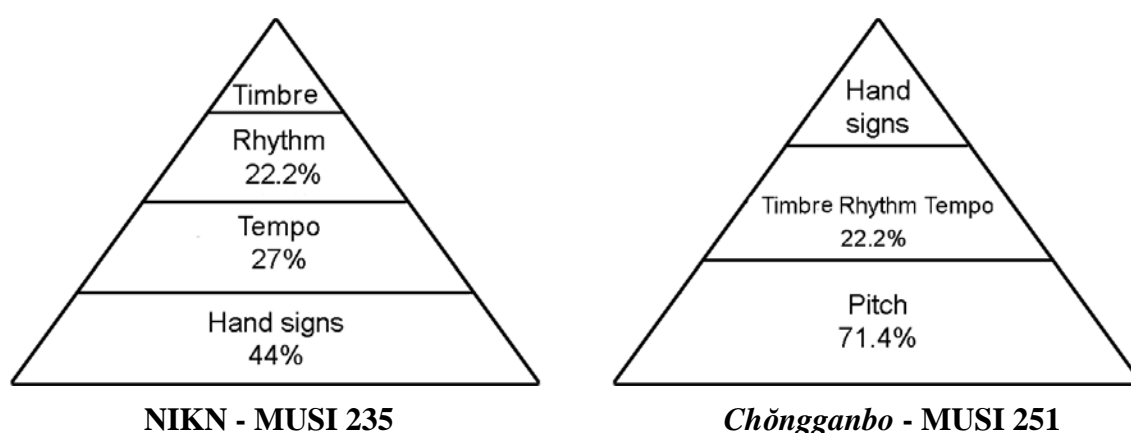
[Figure 7-3: The order of effectiveness of the notation for learning the different elements]

As can be seen in the above table, nobody in MUSI 251 thought that the rhythmic description in *chǒngganbo* was ‘very effective’, 62.5% of them considered it to be ‘effective’, 25% of *chǒngganbo* users thought it was ineffective. In contrast, 16.6% of the NIKN users in MUSI 235 agreed that it was rhythmically very effective, 61.1% of them thought it was ‘effective’ and 22.2% of them thought it ‘not effective’. Therefore, the integrative notation was more successful for rhythm in *kagok* than the *chǒngganbo* notation.

The rate of satisfaction with the *sondongjak* in MUSI 251 is significant as a higher degree of satisfaction with *chǒngganbo* notation was shown by MUSI 251 students. In addition, five out of seven students answered that the *sondongjak* were the easiest element to learn in *chǒngganbo*. However, in *chǒngganbo*, there are no *sondongjak* to indicate *sikimsae*, only those for beating the sixteen-beat rhythmic cycle. *Sondongjak* were only presented by the instructor and this fact reveals why they gave up reading the *chǒngganbo* notation. Most of the students in the class hardly looked at their notation during *kagok* singing, they were so busy following the instructor's hand-signs. On the other hand, in the MUSI 235 class, the *sondongjak* were chosen as the most difficult aspect to learn, although these were presented with icons for the hands. They also indicated that getting used to *sondongjak* took long time, and needed substantial individual practice.

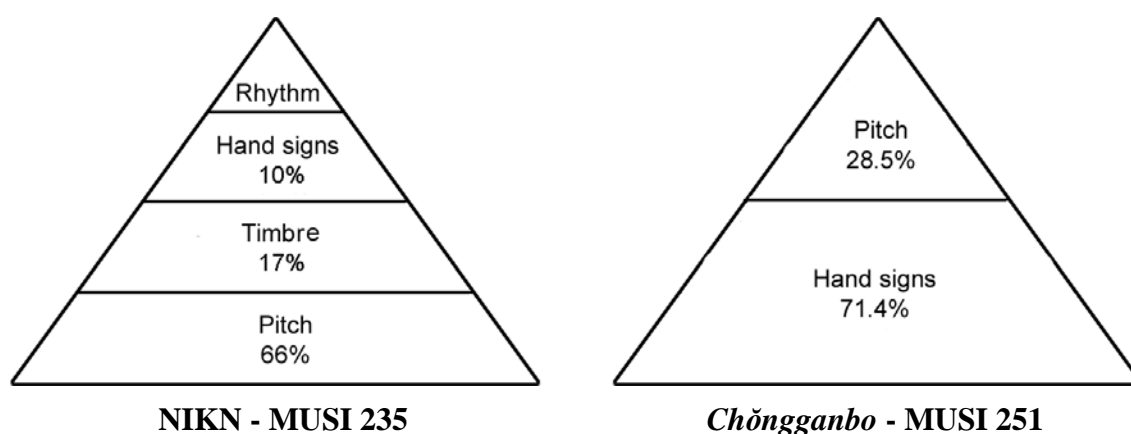
The last part of the questionnaire required two descriptive answers: "What is the most difficult thing about learning *kagok*?" and "What is the easiest thing about learning *kagok*?" The answers indicated the difference in the students' interest between the two classes and their degree of comprehension of *kagok*. Overall, answers from MUSI 235 were more detailed and with more variety of terminology, than those of MUSI 251. Most of the students (six out of seven) in MUSI 251 answered with very simple words

such as pitch, *sondongjak* and tempo, but half of the MUSI 235 students (eight students) answered with two or three lines of full sentences. Moreover, only one student in MUSI 251 mentioned timbre-change although eight students used the word ‘timbre change’ in MUSI 235. The two classes reported different aspects of learning *kagok* as the easiest and hardest elements.



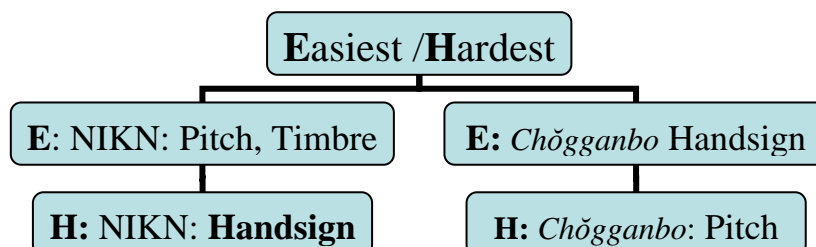
[Figure7-4: The order of the non-effectiveness of the notation for learning the different elements]

Pitch was the hardest element to learn for MUSI 251 students (71.4%), but no one thought pitch was the hardest element among the MUSI 235 students. Some of the *chǒngganbo* users in MUSI 251 gave two or three answers for the hardest elements; hence timbre change, rhythm and tempo elements were also pointed out by four students and *sondongjak* by three students as well.



[Figure7-5: The order of the easiest element]

As can be seen, the *sondongjak* were the easiest figure for the *chŏngganbo* users in MUSI 251, but were the hardest for MUSI 235 students; the pitch was the easiest element for NIKN users, but was the hardest for the *chŏngganbo* users.



The above result, contrasting the hardest and easiest elements, was interesting, because it revealed that the hardest aspect of *chŏngganbo* notation has been improved enough to become the easiest aspect for NIKN readers.

7. 3. Testing the final version of the NIKN at the University of Canterbury, 2004

In 2002, the MUSI 251 Studies of Asian Music Class at the University of Canterbury University was chosen with the MUSI 235 Music Education class, to compare the effectiveness of *kagok* notation using *chǒngganbo* notation for a series of five weeks. In 2004 the MUSI 251 class was again chosen to be tested, but both notations (the *chǒngganbo* notation and the New Integrative *Kagok* Notation) were introduced for five weeks (September and October 2004). The testing procedure was the same as for the previous test of the MUSI 251 class and the MUSI 235 class in 2002, except for ten more extra minutes of teaching time per week. This test was designed to confirm not only the effectiveness of the NIKN but also how easily the students understood *chǒngganbo* notation after learning *kagok* with the final version of the NIKN. In order to meet the goal, the students were asked to translate *chǒngganbo* notation into the NIKN system after using the NIKN.

7. 3. 1. Observation

The twelve students from MUSI 251 learnt *kagok* for thirty minutes per week for five weeks with the final version of the NIKN.

The first session: Two short videos (*kagok* performance and Cho Soon-ja's *kagok* class) were shown to give basic information; especially Cho Soon-ja's *kagok* class video introduced the way *sondongjak* is performed in her *kagok* class. After that, the system of *chǒngganbo* notation was explained in terms of its reading style, pitch, rhythmic division and *sikimsae* signs with *chǒngganbo* notation of *Pödürün*, for ten minutes. After that, the students were asked to read it but they did not read the first square (containing four signs in a small square), they did not even match the Chinese letter of pitches and Western notes quickly. Each square of the *chǒngganbo* looked too complicated and strange for them to interpret.

The second session: When the first page of '*Pödürün*' of the NIKN was circulated the students initially sang *kagok* with the notation. Although *sikimsae* was not sung properly the melody was heard clearly. After an explanation of the system, the author started the singing, and the students automatically followed. Hence, the first section was easily sung.

The third session: When the rhythmic cycle was explained and played together, there was no problem. After *sondongjak* of upward-gliding and downward-gliding were explained, the students copied them beautifully. However, when they were asked to play *sondongjak* while singing, they had difficulty in making the hand signs. Half of them

did not play *sondongjak*, but only sang it, hence they were encouraged several times to leave their hands on the desk to make *sondongjak*.

Fourth session: After a one week break, the class started again. They were quickly reminded of the system of notation and *sikimsae* technique and then *sikimsae* signs were sung with repetition. The students' singing still had a good sound but no active *sondongjak*. One interesting opinion was presented by a student: "It was really strange and difficult for me to sing a slow long phrase without any accompanying instrument."

Throughout the four sessions of *kagok* learning, the most common two questions concerned the flexibility of the *sikimsae* and the confusion of the hand movements, although the fifth draft was improved with the presentation of *sondongjak* icons.

7. 3. 2. Chǒngganbo transcription test

In the last session of the MUSI 251 class, eight squares (*chǒnggan*) of *chǒngganbo* notation were provided to be translated into the NIKN notation. [Figure:7-6]. Students' mistakes were corrected with a thicker pen by the author.



[Figure 7-6: Transcription of *chǒngganbo* on the NIKN by ten students]

The following figure shows the transcription of *chǒngganbo* notation from the NIKN notation by eleven students in the MUSI 251 class. As can be seen, three out of eleven students (27.3%) correctly transcribed 100% of *chǒngganbo* notation's pitches,

rhythm and *sikimsae* signs. However, six out of eleven students (54.5%) made one or two mistakes in *sikimsae* signs or pitch description, especially missing the *ch'usŏng* *sikimsae* sign in the last square. The reason is clear: the sign (ㄴ) was not seen at a glance. In the last square, the six different signs were presented in a small square and this required careful scrutiny. Timbre change, shown by the stem of the note, was recognized 100 % correctly by ten out of eleven (90.9 %) of the students. One student (-6) did not understand the timbre change signs properly, and one student did not recognize the rhythmic division, although almost the whole class described the pitch accurately.

Overall, the result was satisfactory because the students did not understand *chŏngganbo* notation at the beginning of the test. However, they automatically understood *chŏngganbo* notation after using the NIKN for less than four hours in total. Hence, the students translated it 80% correctly, which shows not only the degree of their understanding of the NIKN notation but also *chŏngganbo* notation.

7. 3. 3. Questionnaire

The final step of the test was to complete the questionnaire, which was the same as the previous test for the MUSI 251 and the MUSI 235 students except for the first

question, in which the sixteen-beat rhythmic cycle was asked for in two kinds of notation, rather than one, which used traditional signs and Western percussion notation.⁶

The sixteen-beat rhythmic cycle: Ten out of twelve students (83.3%) fully understood both rhythmic cycle notations. Two of them did not understand either Western notation or the traditional one. The successful students had no problem in using either Western notation for the rhythmic cycle or the traditional one.

Seven practical tests: The seven questions focused on the basic knowledge of the NIKN notation and *kagok* in *p'yŏngjo* mode such as the pentatonic scale, the common melodic pattern, *sikimsae* signs, timbre change and *sondongjak* icons. The results of the seven practical questions were satisfactory: 50% of them answered 100% correctly. This fact indicates that most students understood the NIKN notational system properly within a very limited time.

Accuracy	NIKN in UC 235 in 2004
7 out of 7 questions (100%)	50% of the students
6 out of 7 questions (85.7%)	16.6% of the students
5 out of 7 questions (85.7%)	25% of the students
4 out of 7 questions	8.3% of the students

⁶ See the Appendix II.

(57%)	
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[Table 7-6: The result of the seven practical questions in the test]

The five, multi-choice questions in the second part showed the degree of satisfaction with the NIKN in terms of the rhythm, pitch, ornamentation, tempo and hand signs. The following table shows these results.

100% of the	Very effective	Effective	Not effective
Rhythm	58.3 %	41.7 %	0
Pitch	50 %	50 %	0
Ornamentation	58.3 %	33.3 %	8.3 %
Tempo	33.6 %	58.3 %	8.3 %
Hand signs	41.7 %	50 %	8.3 %

[Table7-7: Satisfaction with the NIKN in terms of its effectiveness]

Regardless of the rhythm and pitch, no one answered ‘Not effective’, which means 100% of them were satisfied with the rhythm and pitch, showing ‘very effective’ or ‘effective’. Rhythm and ornamentation had the highest scores for satisfaction out of all the five aspects of the music. Satisfaction with the pitch, tempo and hand signs, were

answered as ‘effective’ by over 50 % of students. The most frequent answer regarding the rhythm and ornamentation was ‘very effective’ - 58.3 %. Therefore, the effectiveness of the NIKN was again shown as satisfactory. In the MUSI 251 class, the *sondongjak* were chosen as the most difficult and timbre change as the easiest to learn. It is significant that the MUSI 251 students in 2002 also said that making *sondongjak* was the most difficult aspect and changing timbre was the easiest aspect of learning *kagok*.⁷

7. 3. 4. Singing test with *sondongjak*

The last procedure of the case study was the singing test, which was recorded on video tape. Ten students attended and two students were absent from the test. The students were divided into three groups (four male students in group one, three female students in group two and three female students in group three). Two tasks were provided for the singing test:

- 1) Singing the first page of the *p'yŏngjo Isudaeyŏp*.
- 2) Sight singing of the second, previously unseen, page of the *p'yŏngjo Isudaeyŏp*.

⁷ See p.349-350.

First, group one sang the given song, *p'yŏngjo Isudaeyŏp*, which they had already learnt. Groups two and three were tested next. As was expected, making the hand signs while singing did not work properly in this practical test. Most students only made hand movements when the upward-gliding and downward-gliding *sikimsae* appeared. In contrast, their timbre changes were extremely clear. After the singing test, one student stated: "Playing the sixteen-beat rhythmic cycle, making *sondongjak* of *sikimsae* and singing at the same time is a really difficult and confusing task although we know the system and symbols well." The student's comment echoes the comments of MUSI 235 students in 2002: In spite of having a good comprehension of the principles of *sondongjak*, the practical singing with them is still a difficult task. This is a good example of *kagok* learning and shows why, traditionally, the first song of *kagok han pat'ang*, *Pŏdŭrŭn* was taught for three hours every day for one month, why *kagok* professional singing groups were organized and why the simpler form, *sijo*, was created and become so popular after *kagok*.

In spite of the difficulty of *sondongjak*, hand signs, the students' sight singing was significantly well performed. They sang the second page of the *p'yŏngjo Isudaeyŏp* with the traditional names of notes rather than the text, which was a new piece for them.

However, they recognized the pitch and its name instantly, although they performed hand movements only when *sikimsae* signs were shown in the notation.

7. 4. Testing the final version of the NIKN at the University of Canterbury, 2006

As has already been shown, the MUSI 251 Studies in Asian Music class at University of Canterbury had been chosen twice for the NIKN's test in 2002 and 2004. In 2006, MUSI 251 was again chosen for the final test of the NIKN. The main goal of the final test was to evaluate how effectively the NIKN's *sondongjak* signs work. The previous questionnaire showed that making *sondongjak* was the most difficult and confusing aspect of the NIKN for the students.

The testing circumstances were similar to those of the previous tests in the MUSI 251 class in 2004, i.e., half an hour every Monday and Wednesday for three weeks. The first page of the *p'yŏngjo Isudaeyŏp* was given to the students to learn, as it had been used in the last three tests. However, in this test, the sixteen-beat rhythmic cycle on the notation was represented by only traditional signs without any Western percussion notation. Understanding the traditional rhythmic cycle signs is the first step towards making *sondongjak* and the author believes that the recognition of the traditional signs

instantly is not easy task for the beginners. However, these rhythmic cycle signs should be recognized because they are commonly used in both court music and folk music as well. After the three weeks written questionnaires and singing and *sondongjak* tests were given.

7. 4. 1. Review of the five sessions

Singing a traditional non-Western song was strange for most of the students, and two out of the nine students dropped the course after the first session, although the *kagok* test was not related to their assessment. Furthermore, the students were too shy to sing *kagok* even moderately loudly in the first and second classes, and found *sikimsae* technique especially hard to sing. Theoretically, the students understood the NIKN's notational system including *sondongjak* signs, but, singing with hand signs was not easy. A good example of this occurred when one student pointed out the author's mistake in one of the hand signs on the notation but was enable to sing properly by herself.

During the early sessions, the author sang together with the students, because the students lacked confidence. However, the students became dependent on the author's singing and *sondongjak* to the extent that the author found it difficult to encourage them to sing independently. The pattern of each class began by singing the first six beats,

intensively. This was repeated several times, with *sondongjak*, rather than singing the whole page through. After practising that, the first whole phrase (seventeen beats) was sung. This step by step approach was intended to build the students' singing confidence. Of course, *sondongjak* was emphasized and practised through repetition, in order to help the students make *sikimsae* sound more accurately. As their *sondongjak* was shaped, their singing became better.

In the forth session, Elaine Dobson, who has observed all the NIKN's tests in New Zealand as the author's supervisor, commented: "These students' singing and *sondongjak* are much better than the previous students." The author believes that this result is strongly related to concentrating on developing the students' confidence by the repetition and a step by step approach. For example, every single sign of NIKN was explained and the list of signs was given to the students. This case study made the author plainly aware of the great amount of time required to learn just one piece, with *sondongjak Pödŭrŭn*, and recall Kim Chin-hyang's observation "the first piece of the *han pat'ang*, was taught three hours a day for three or four months, and then the rest of five pieces were taught in a year." In this case study, teaching had already been held for two hours for three weeks it was some join what inevitable that there would be weakness in the performance at the end of such a short time. It is important to recognize

here, though, that this standard reached (of both *sondongjak* and singing) was much higher than it would have been, had *chǒngganbo* notation been used, for such a short teaching time.

7. 4. 2. Questionnaire

The sixteen-beat rhythmic cycle: Six of seven students (85.8%) fully understood the traditional rhythmic cycle notation, which is a satisfactory result. When both Western and traditional notation were shown together the understanding was 83.5% (2004). Consequently, the traditional rhythmic cycle notation is adequate and there was no need to add Western percussion notation in the NIKN.

Seven practical tests: The seven questions asked were similar to the 2004 test, which was about the pentatonic scale, the common melodic pattern, *sikimsae* signs, timbre change and *sondongjak* icons. Five out of seven students answered 100% correctly and the remaining students answered five out of seven questions correctly (71.4%). This result is quite satisfactory and this fact indicates that most students understood the NIKN notational system properly within a very limited time.

7. 4. 3. Singing test with *sondongjak*

The individual singing test was carried out after five sessions of learning and it was recorded on a video tape. The students were not able to sing by themselves and still

lacked confidence in singing on the day. Hence, they were organized into two-person groups. The notation was shown on the board through a OHP and the author sang the song at the beginning and whenever the students became lost during the test. The level of singing *kagok* was quite different among the seven students. However, it was absolutely clear that students who could perform *sondongjak* better also sang better. Two students' throat movements were similar to their *sondongjak* movements which showed quite a high technique. Due to a very limited time of learning, most students were still busy looking for the author's assistance while they were being tested. Hence, this test was not sufficient for the evaluation of the level of students' understanding of *kagok* singing with *sondongjak*.

The author made a decision to test the students' *sondongjak* the following week. When the students were asked to make *sondongjak* with Cho Soon-ja's recording rather than sing a song by themselves. There was no assistance from the author in this test. This plan was also intended to give them more confidence and make them more relaxed while sitting the test. The result was that they were able to concentrate on making *sondongjak* while looking at the notation. They looked like they were conducting Cho's singing. Two out of the seven students used correct hand or hands all through the test, four of them made a few mistakes. Only one student, who missed class three times, was

busy copying the neighbour's. In contrast, one student who sang *kagok* outstandingly last test showed very natural shape of *sondongjak*, especially in upward and downward-gliding *sondongjak* which was beautifully presented with curving waves.

In spite of the difficulty of singing *kagok* independently, overall, most students understood the *sondongjak* signs of the NIKN in both the notation and practical singing within two and a half hours over the five-week period. This contrasted with the author's experience when the students used *chǒngganbo* notation, which has been examined before. It should be remembered with the *chǒngganbo* notation, that there was no sign of *sondongjak* on the notation at all, which made it extremely hard for learners to make proper *sondongjak* within one month.

Conclusion

To create the final version of the new notation, four case studies of the New Integrative *Kagok* Notation (NIKN) were carried out at two different universities in Korea (once in 2001) and New Zealand (three times in 2002, 2004, 2006). After testing for certain periods of time (three to five weeks), the degree of understanding of the NIKN was tested. At the same time, its effectiveness in terms of pitch, rhythm, ornamentation and *sondongjak* were surveyed in the classes. Each result, comments and

feedback always acknowledged the improvements. The merits of the NIKN, especially the visualization of pitch movement and *sondongjak*, overcame the demerits of *chǒngganbo*.

The case study clearly showed two results: Firstly, the NIKN is more effective and useful than *chǒngganbo* notation for beginner *kagok* students and foreigners. Secondly, after using this NIKN, the students were also able to read *chǒngganbo* notation easily. These positive results of the NIKN tests also show the potential for expanding the use of NIKN for it to be included in other Korean traditional music teaching. There is no reason to limit the use of NIKN to only female *kagok*. Firstly, other classical vocal forms such as male *kagok* and *kasa* can be translated into the NIKN by changing the rhythmic cycles. These both have the same two different modes (*p'yǒngjo* and *kyemyǒnjo*), and pentatonic scales, as female *kagok*. They even have similar melodic patterns to those of female *kagok*. Secondly, *haegŭm*, *p'iri* and *tanso* can adopt the NIKN for beginners, because *chǒngganbo* notation was traditionally used in their early lessons. In order to use the NIKN for instrumental teaching, it would be necessary to replace the *sikimsae* signs with each instruments' own, specific signs. The basic four-line staff system would also be useful for understanding *chǒngganbo* notation in more advanced study.

Conclusion

In order to preserve and revitalize *kagok*, this study has focused on two main aspects: the recognition of the Chosŏn dynasty's aesthetics as being fundamental to *kagok* and the creation of a new *kagok* notation. These aspects have been presented in the two parts of the thesis. The first part has revealed that *kagok*'s uniqueness lies not only in its sonic beauty but also in its social and cultural value. It has been shown that the aesthetic value of *kagok* lies in its four-hundred-year-long history, the importance of female singers (*kisaeng*), their lives and education, and the bearing the Chosŏn dynasty has had on *kagok*.

Without *kisaeng*'s contribution, the transmission of female *kagok* to the present day would have been impossible yet, prior to this thesis, research into *kisaeng* as *kagok* singers, was ignored. *Kisaeng* were often compared to prostitutes, this distorted view of *kisaeng* was increased under Japanese colonization.⁸ The Japanese used the *kisaeng* for their entertainment and Japanese tourists came to Korea and used the *kisaeng* as prostitutes (comfort women). This is another issue, but is not necessarily related to *kagok* singers. However, it is interesting that the image of *kisaeng* is changing today,

⁸Pilzer, Joshua. "The iconic poser of the Kisaeng." *Symposium of The Courtesan's Art: A look at courtesan cultures' University of Chicago Chronicle*. 2002.

from that of prostitutes, in the Chosŏn dynasty, to attractive artists, dancers and musicians, as witnessed in one of the current, most popular, Korean, television dramas, *Hwang Chini*. Hwang Chini is now portrayed in the drama series as one of the most elegant, beautiful, humorous, talented and popular women of the Chosŏn dynasty. However, she is not recognized as the *kagok* singer she was. This thesis has provided a more realistic view of *kisaeng* and highlights the fact that her poems were sung not just read. It exposes the problems of misinterpretation and also confronts the dilemma that the popularization of *kagok* could also cause its demise.

The role of *kagok*'s hand signs (*sondongjak*) has also been evaluated in this first part and has been found to be a unique teaching method, but one which is disappearing because it appears to many to have lost its value. *Kagok*'s *sondongjak* is a good comparator with Indian's *krīya* and the Bhutanese hand gestures used with singing. *Kagok* singers describe not only rhythmic cycles, *changdan*, but also pitch, *sonsikim* by hand gestures. *Sondongjak* style differs slightly from school to school as the *sikimsae* in each varies. The discovery of the value of *sondongjak* is a special achievement because, as with the *kisaeng*, they have not been researched and they have been totally ignored in scores.

The second part has provided a practical method for the preservation and revitalization of *kagok* in the New Integrative *Kagok* Notation (NIKN). The need for the creation of a NIKN was motivated by the problematic aspects of *kagok*'s current scoring and transcriptions. *Kagok*'s transcriptions and newly-composed *kagok*, written in Western staff notation, were analyzed. These results showed inaccuracies in the transcriptions, the degree of distortion of *kagok* because of inadequate notation, and the limitations of Western staff notation for *kagok* composition. The descriptive, and very detailed *kagok* transcriptions (e.g., Kim Ki-su's, Figure 5-2), gave a complex visual display rather than a clear representation. Even the complex notation did not reflect at all the fluctuation of tempo, the rising and falling pitches of *sikimsae*, aspirated releases, sliding attacks and the rhythmic refinements. Ignoring these aspects in *kagok* notation does not permit the true beauty of *kagok* to be captured. This persistent problem in *kagok* transcription into Western staff notation was taken into account in the creation of NIKN.

Another critical reason for the NIKN was found after the survey of *kagok* notation, among sixty-one students at three different universities. The survey showed that the level of understanding of *chǒngganbo* was extremely low even at the end of semester, but, many of students were, ironically, proud of *chǒngganbo* notation as the

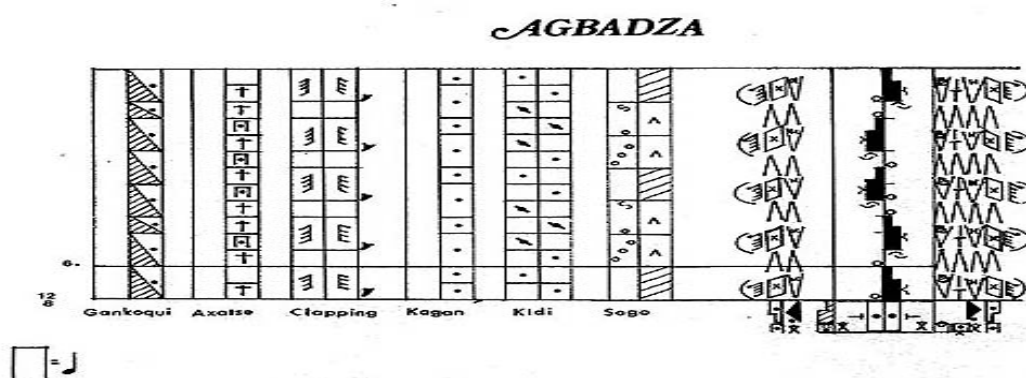
ideal notation for Korean traditional music **because** it appealed to their nationalism, in spite of the difficulty in learning with it. For this reason, in-between notation was urgently needed in contemporary *kagok* classes, to introduce a shortcut to the understanding of *chǒngganbo*. The goal of the NIKN, then, is to provide the effective bridging notation for the transmission of *kagok* to meet the Koreans' nationalistic agenda and to make it more popular; it is meant to serve *kagok* students who are unfamiliar with *chǒngganbo* notation but who may still use *chǒngganbo* notation in the advanced class. As a consequence, the NIKN was created using a combination of *chǒngganbo* notation and Western staff notation.

In order to develop the NIKN, *chǒngganbo's* merits and demerits for contemporary students and composers were clearly found. *Sikimsae* and elaborate melodies were transcribed adopting the polynomial symbols in *chǒngganbo* notation, which are the attributes of *chǒngganbo* for Korean traditional music. The reading habit had to be changed, from the traditional style (down the page moving from right to left) to the contemporary style (from left to right across the page). The invisible pitch movement in *chǒngganbo*, which caused difficulty in reading the scores quickly, was corrected by using lines similar to those of Western staff lines. However, the rigid, twelve, fixed pitches of the five-line staff notation were not necessary for the pentatonic

scales of *kagok*. In addition, aesthetically, Western staff notation did not reflect traditional notation. To overcome this aspect, the non-equidistant four-line stave, containing the dotted ledger lines and *chǒngganbo* symbols, was integrated in the NIKN.

The effectiveness of the NIKN was proved by the five tests and surveys. They also proved NIKN to be a catalyst for the easy understanding of *chǒngganbo*. Because of many Korean musicians' antipathy towards the creation of a new form of notation it is likely that it will be sometime before NIKN is widely accepted as a teaching tool. The NIKN's potential for being widely accepted has been shown with the performers' and teachers', with whom the author has worked in Korea and New Zealand, enthusiasm for its use and its success. The creation of a new form of notation to its practical use in an indigenous country, usually requires at least decades. One of the African percussion notation systems, Greenotation by Doris Green is a good example of this. A young student of African dance, Ms Green, attempted to create a new form of African music notation to overcome the limitation of the Time Unit Box System, which could not include more aspects of the culture such as dance in 1960s. She recalled the process of her notation. "From the preceding paragraphs, one can readily see that the creation of Greenotation, percussion notation system, was not an overnight creation. It had its conception in the fifties. Thereafter, it went through several revisions of presentation.

The format that it has today came in 1962. The system took its maiden voyage to Africa in 1970.” It was learnt in the Ivory Coast and in the school of the Gambia, West Africa and the repertoire was compiled in a book in 1993. The more extended repertoire of the African drums written on Greenotation is selling on the website.⁹ The following is the example of Greenotation and a system for notating dance movement, Labanotation.¹⁰



[Figure C-1: Greenotation]¹¹

As it was observed in Chapter 6, there has been little trial for the creation of *kagok* singing notation since *chǒngganbo* system and no one considered the difficulties of *chǒngganbo* understanding in a contemporary formal education system in Korea. Even worse, it is not common for Korean traditional music society to accept outsiders' viewpoints and encourage the creation of a new form of notation, regardless of genres.

⁹ //www.brooklynx.org/neighborhoods/panafrican/traditions.htm. assessed 23 August.2007.

¹⁰ Green, Doris. "No Longer an Oral Tradition." *Natama Journal of African Music and Popular Culture*, 2004.3. <http://natama.uni-mainz.de/content/view/11/29/1/1/> accessed 14. Aug. 2007.

¹¹ Green, Doris. *Greenotation: Manuscripts of African Music and Dance*, New York: Uniondale, 1993. 423.

Keith Howard recalled his experience of his modified staff notation of *samul nori*: “In 1989, Kim Duk Soo introduced me to Lim Dong Chang, a graduate of Chungang University. He lambasted my use of a modified staff notation in *Korean Musical Instruments*, my 1988 book, as a misrepresentation of Korean rhythm.”¹²

The goals of NIKN meet the demand of beginner levels of any musical genre, which has been traditionally taught with *chǒngganbo* from the beginning, NIKN can be extended to be used not only for *kagok* and *kasa*, but also for Korean traditional instruments such as *tanso* (a small vertical flute) and *haegŭm* (a two-stringed fiddle) as well. This is because *chǒngganbo* is quick to learn after the NIKN and is readable by average literate students. Any piece can be directly converted into the NIKN if the four line staff is modified. If the piece is not any more pentatonic scale, the staff can be adjusted. With minor adjustment, the movement of melodic structure is still able to be visualized while maintaining the traditional names of the pitches (*hwang*, *t’ae*, *chung*, *im*, *nam*) and rhythmic cycles. The experiments on the extensive use of the NIKN for other instruments are not considered here because further years of research are needed for this. However, the possibility of using NIKN for other instruments is shown in the following NIKN transcription from the beginner’s text book of *haegŭm* originally

¹² Howard, Keith. 2006b: 65.

written in *chǒngganbo*.¹³ It is the transcription of *T'aryǒng*, which is one of the *yǒngsan hoesang* repertoire. It was listed at the end of the *haegŭm* textbook, which can be learnt after mastering Western and Korean folk songs.

T'aryǒng 타령

The musical score for *T'aryǒng* (타령) is presented in seven staves. Each staff begins with a set of Korean lyrics and Western pitch notation (c', bb, ab, f, c, Bb). The notes are written on a five-line staff with a red dashed line indicating the pitch. The score includes various musical notations such as notes, rests, and slurs. The lyrics are: 南林仲太備 (Nan Lin Jung Tai Bi), 仲太備 (Jung Tai Bi), 仲太備 (Jung Tai Bi), 南林仲太備 (Nan Lin Jung Tai Bi), 仲太備 (Jung Tai Bi), 仲太備 (Jung Tai Bi), and 仲太備 (Jung Tai Bi). The Western pitch notation for each staff is: c' bb ab f c Bb, ab f c Bb, ab f c Bb, c' bb ab f c Bb, ab f c Bb, ab f c Bb, and ab f c Bb. The score ends with a double bar line.

¹³ Cho Pong-nae. *Haegŭm Kyobon Haegŭm Sarang* [The Text Book of Haegŭm]. Seoul: Hansori, 2003.51

[Figure C-2: *T'aryŏng*,]

In order to introduce the above classical piece, the author, Cho Pong-nae (a *haegŭm* player), took several pages to explain the system of *chŏngganbo* at the beginning of the book and then provided over one-hundred popular pieces, from nursery songs to pop-songs, written in *chŏngganbo*. His brother, Cho Sŏng-nae (a *tanso* and *taegŭm* player) also presented these kinds of basic *tanso* repertoire for beginners in his *tanso* work-book. However, Cho Sŏng-nae presented them in both Western staff notation and *chŏngganbo* notation.¹⁴

2 비행기

	②	①	
1강	汰 無	汰 無	뿔 다
2강	汰 汰	汰 汰	뿔 다
3강	汰 汰	汰 汰	비 행
4강	汰 汰	汰 汰	기

마디금

② 汰 → 汰 - ¼박 (♩)
 ① 汰 → 汰 - ¼박 (♩)
 ② 無 → 無 - ½박 (♩)
 ① 無 → 無 - ½박 (♩)
 ② 汰 → 汰 - ½박 (♩)
 ① 汰 → 汰 - ½박 (♩)
 ② 汰 → 汰 - 1박 (♩)
 ① 汰 → 汰 - 1박 (♩)
 ② 汰 → 汰 - 1박 (♩)
 ① 汰 → 汰 - 1박 (♩)
 ② 汰 → 汰 - 1박 (♩)
 ① 汰 → 汰 - 1박 (♩)
 ② 汰 → 汰 - 1박 (♩)

2 비행기

뿔 다 뿔 다 비행기 날 아 라 날 아 라
 태 황 무 황 태 태 태 황 황 황 태 태 태

눈 이 눈 이 날 아 라 우 리 비 행 기
 태 황 무 황 태 태 태 황 황 태 황 무

¹⁴ Cho Sŏng-nae. *Tanso Kyobon* [*The Text Book of Tanso*]. Seoul: Hansori, 1982.

[Figure C-3: *The airplane*]

The pitch of all the songs in his Western staff transcription is a minor 2nd lower than the real pitch of the *tanso* sound, and was intended to give a more readable notation in C major rather than A^b major. He states: “Beginners are usually familiar with Western staff notation, so I’ve transcribed every song in minor 2nd lower than the real pitch of the *tanso* sound. This is able to be sung in solmization (sol la do re mi) easily.” In spite of his intention, his method can cause confusion for learners and other musicians between actual *tanso* sound and score. Even *hwang* is known as E^b but it was introduced as D. His intention to use both *chǒngganbo* and staff notation together reflected his desire to teach *chǒngganbo* well because *chǒngganbo* was traditionally used for court music. The use of *chǒngganbo* for non traditional classical pieces, even for pop songs, in the beginners work-book seems to be a reflection of a nationalistic agenda. Consequently, if the NIKN is adopted, it will act as a practical bridge by overcoming the difficulties of understanding *chǒngganbo* and this national pride.

If *kagok* is to be preserved, not only an effective notation system is required but there must also be practising *kagok* singers. Today the number of *kagok* singers is very low. Recently, a pertinent question and answer were found on a Korean internet site.¹⁵

¹⁵ <http://kr.blog.yahoo.com/ktw307/957996.html?p=1&pm=1&tc=10&tt=1167574072>. 18. Nov.2006.

Q: I am a high school boy and want to specialize in *kagok* at university, I wonder which universities offer *kagok* and how many *kagok* students are required in a year?

A: Please consider your future seriously again, my major is also *kagok* at university. After completing *kagok* study, it is very hard to get a job or earn money with your degree. However, you are male, so you may have more advantages than female. Nowadays male *kagok* students are much less than female singers.

The above discourse clearly shows the contemporary state of *kagok*. It is conclusive that the following three reasons are the main cause of *kagok*'s vulnerability.

Firstly, it is hard to find employment as a *kagok* singer after completing a university degree in *kagok*. In order to preserve *kagok*, *kagok* singers should be employed in a diversity of areas, for example, as teachers, singers, broadcasting or performance coordinators. However, the opportunities for this are extremely limited. There is no full-time female *kagok* lecturer; only two male, *kagok*, fulltime lecturers are employed at universities. Most *kagok* students dream of becoming a member of the NCKTPA (National Center for Korean Traditional Performing Arts), which hardly recruits any *kagok* singers; only two or three classical vocal singers are needed for the life-long position. The singer has to cover *kagok kasa* and *sijo*. In contrast, Western music singers are supported, by the government or city councils in every city and suburb, through organized choirs for children or adults.

Only three *kagok* singing groups have been established recently: The Korean Classical Music Ensemble, Han'guk chōnggadan, in 1999, The Wōl-ha Munhwa Chaedan in 1998 and Seoul Singers Association of Traditional Melodies, Seoul Kaakhoe. They perform only once or twice a year, and are patronized by private companies, not the Korean government, or the performers pay the performance costs by themselves. The repertoire is a mixture of traditional *kagok* songs and newly composed *kagok* choirs. Cha Yōng-hŭi insisted that there was a need for Korean choral works that represent Korean musical style, because of the extremely limited number of works of Korean-based, sacred, choral music.¹⁶ It is axiomatic then, that opportunities for employing *kagok* professionals as solo or choir members are urgently needed to make *kagok* a popular musical heritage.

The second reason for *kagok*'s vulnerability is that Korean traditional music scholars have not extended *kagok*'s research area, and they focus on the historical approach rather than on practical and experimental research. "To be effective, they [ethnomusicologists] should embrace the pedagogical, social, aesthetic, and experimental."¹⁷ In addition, most research outcomes have been presented locally and are published in domestic books and journals, rather than at well-established

¹⁶ Cha Yōng-hŭi. 2002.

¹⁷ Trimillos, Richard D. "The Ethnomusicology Ensemble" *Performing Ethnomusicology*, 2004. 52.

international conferences and in international books and journals. In 2005, Robert Provine addressed this point: “Studies of Korean music will need to be presented effectively in the standard, international scholarly language. . . . One mistake made by the general field of Korean studies is the creation of a number of journals devoted exclusively to Korean studies, independent of the major international scholarly organizations.”¹⁸

The third reason for *kagok*’s vulnerability is that the Korean government and broadcasting organizers have encouraged traditional folk music rather than classical music. For the Seoul Olympic Games in 1988, the Korean government encouraged and sponsored Korean traditional music such as samul nori, p’ansori and sanjo. These folk music genres have had spectacular public performances while classical music, such as *kagok* and *kasa*, has been marginalized.

The reason is that folk music is seen as more active and dynamic, being louder and of a faster tempo than classical music, and thus it gets more attention from the present-day Korean public. Hence, Korean broadcasts include more folk music performances than classical ones. The government supports a few *kagok* performances,

18 Provine, Robert. Keynote speech “The Study of Korean Traditional Music: Past, Present and (Especially) Future” *The Proceedings of the International Conference on Korean Musicology in Commemoration of the 60th Anniversary of National Independence*. Seoul. July. 2005. 20-22.

by the Human Cultural Properties and the members of the National Center for Korean Traditional Performing Arts. Admission is free and many of the audience members are students whose attendance is a compulsory part of their music class at school. This phenomenon leads to a vicious circle. As public demand for *kagok* decreases, the number of *kagok* students decreases. As a result, *kagok* remains hidden from the public and the government.

In order to be more acceptable as one of today's vocal genres, and to be more easily enjoyed by the public, *kagok* is changing. GugakFM airs not only traditional *kagok* but also newly composed *kagok* songs sung by young *kagok* singers such as Yi A-mi and Yi Yu-mi. Both singers have majored in *kagok* at universities and perform not only the traditional *kagok* but also newly composed *kagok* songs. Some composers have composed new *kagok* songs for Korean film music.

In 2005, Korean traditional music radio broadcasting, GugakFM, has offered one program 'Cho Soon-ja's *kagok*, by Cho Soon-ja, airing at 9:00 am on Sundays for six months in 2005. In addition, the Korean government has built a two-story building for the *Kagok* Transmission Centre in Masan where Cho lives. It is expected to facilitate more active *kagok* education and performances. She has also given *kagok* recitals with her interpretation of *kagok* and has held discourse with various audiences.

“Real cultures have a present as well as a past”¹⁹ This study is expected to preserve *kagok* by strengthening pedagogical method through NIKN. It is hoped that younger performers and foreigners will be encouraged to learn *kagok* and help in the preservation of this unique vocal form for the future.

¹⁹ Nussbaum, Martha. *Cultivating Humanity, a Classical Defense of Reform in Liberal Education*. Cambridge, Mass: Harvard University Press. 1997. 128.

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Discography

Female *kagok* singers before ICA system (1971)

Name	Genre	Title	S.P.	Remastered CD
Lee Nan-hyang		<i>Urak:</i>	Columbia S.P 40282	1993 SYNCD-058
		<i>Hwan'gyerak</i>	Columbia S.P 40282-	1993 SYNCD-058
		<i>P'yŏn</i>	Columbia 40369-B (21258)	
		<i>Kyerak</i>	Columbia 40369-A (21257)	
		<i>Sangsabyŏlgok</i>	Columbia 40155-A (21259)	
		<i>Paekkusa</i>	Columbia 40155-B (21260)	
	<i>Tanga</i>	<i>Nokŭmpangcho</i>	Taihei 8210-ACK697	
	<i>Kayagŭm</i>	<i>Pyŏngch'ang</i>	Taihei 8210-BCK696	
Sŏ Sanhoju	<i>Kagok</i>	<i>Kyerak</i>	Polydor 19010-A	
		<i>Hwa-P'yŏn</i>	Polydor 19010-B	
		<i>Ch'unmyŏn'gok</i>	Polydor 19010-A	
Kim Su-jŏng		<i>Hwap'yŏn – 1993</i>	Columbia 40665-A	1993 SYNCD058
		<i>P'yŏngjo hoesang</i>	Columbia 40665-B	1993 SYNCD-058
Chi Kŭm-jŏng		<i>P'yŏngjo Isudaeyŏp</i>	Kim Ho-sŏng's personal recording	NSSRCD-004
		<i>Panu Pankye</i>	Kim Ho-sŏng's personal recording	NSSRCD-004
		<i>P'yongnong</i>	Kim Ho-sŏng's personal recording	NSSRCD-004
Cho Mo-ran & Kim Yŏn-ok	<i>Kasa</i>	<i>Chukchisa</i>	Columbia S.P 40282	1993 SYNCD-058
Kang In-ja	<i>Kagok</i>	<i>Urak</i>		1969 Sinsegye Rec. LP
Park Tŏk-hwa		<i>Isudaeyŏp</i>		1969 Sŏngŭm SEL 13-31~32, 2 LPs
		<i>P'yŏnsudaeyŏp</i>		

Sound Recordings of Female *kagok*

Ji Hwa-ja

1966 Robert Garfias, Korean Field Recordings. Examples of *kagok*
 Tr 1 – U JO I SU DAE YŎP (Kagok) - Ji Hwa-ja/singer; Kim Jong-hi/haegŭm;
 Kim Jung-sŏp/taegum; Chŏng Jae-kuk/Se P'iri; Ku Yun-kuk/kŏmungo; Kim
 T'ae-sŏp/changgo (Garfias Field no. K629/A). University of Washington
 Ethnomusicology Archives

Tr. 2 – KE MYÔN I SU DAE YÖP (Kagok) - Ji Hwa-ja/singer; Kim Jong-hi/haegûm; Kim Jung-sôp/taegum; Chông Jae-kuk/Se Piri; Ku Yun-kuk/kômungo; Kim T'ae-sôp/changgo (Garfias Field no. K 630/A). University of Washington Ethnomusicology Archives

Urak (*Kagok*). Performed on 6/9/66 at [Chi Hwa-Ja] Kuaktng place, (Garfias Field no. K405/S-C). [players not identified]. University of Washington Ethnomusicology Archives

Kim Wöl-ha

- 1976. *Kugaküi Hyangyôn Yöch'ang kagok Kim Wöl-ha* [The series of Korean Traditional Music- The first suite of female *kagok*], *Taep'yôngga* sung with Hong Wôn-gi and Chôn Hyo-jun, Seoul Ŭmban. 8810-G183-G187. 5LPs.
- 1981. (Reproduction of 1976's): *Han'guk chönt'ong ũmak taejônjip* [The Series of Korean Traditional Music] No12-13. Jigu Rec. LPs.
- 1986. *Han'guk ũi chönt'ong kagok – namyöch'ang chôngok* [Male and Female *kagok han pat'ang*] sung with Kim Kyung-bae (male). Jigu Rec. 8608-G112-G117. 3 LPs.
- 1994. 'Urak- Paramün,' 'P'yönsudaeyöp- Moranün' and 'T'aep'yôngga' sung with Lee Tong-kyu (male). Oasis Rec. ORC-1443.
- 2004. *Kim Wöl-ha kagok han pat'ang* Rec 1971-1973. DDSA-47/48C.

Cho Soon-ja

- 1989. The first suite (fifteen songs) of female *kagok* – 3 LPs, Sinnara King Rec. RO-589.
- 1992: 'Ujo Soyong' Female *kagok*: Broadcasting music series of KBS-FM. NO.7, Seoul ũmban.
- 1996: 'Kyerak', 'P'yönsudaeyöp' and 'Isudaeyöp' - *Urigarak moüm* (5), *Tanga, sijo and kagok, Mesena* MS-0050f
- 1998: The Forty-five songs of three suites of female *kagok* – 6 CDs, Sinnara Music *Cho Soon-ja yöch'ang kagok chônjip* (The complete Edition of Korean Traditional Female Lyrics) Sinnara record, NSSRCD-002 (6CDS).

Han Cha-yi

- 1999. *Han Cha-yi Yöch'ang kagok han pat'ang* I, II. Dream Share TGRA-2578.

Hwang Suk-kyöng

- 2001. *Soriüi Hyanggi - Hwng Suk-kyöng yöch'ang kagok* I, II [The fragrance of sound - Hwang Suk-kyung's female *kagok*] Yesul top, TOP CD-039. 2 CDs

Kang Kwön-sun

- 2004. *Chönroe* [Sound from Sky] *Yöch'angkagok han pat'ang* C&L Music. CNLR-0423/4-2

Kim Yŏng-gi

1998. *The Concert for the Celebration of Reproduction of Sŏ Sanhoju's gramophone recording. 'Kyerak' and 'Hwap'yŏn'*. Museum for Korean Traditional Music Records M16V-0264. 6mm video.
2000. Kim Young-gi *Yŏch'ang kagok han pat'ang. Yesul top-kihoek*. TOP CD-03617 2 CDs.
2003. *Tuljjae madang* [The second suite of *kagok*]. *Yesul top-kihoek*, TOP CD-0064.

Lee Jun-a

1995. Lee Jun-a *Yŏch'ang kagokjip* (The first suite of *kagok*), Seoul Records. Seoul Rec SRCD-1241.
2003. Lee Jun-a's *Chŏlgŏun P'yŏnji* [A happy letter from Lee Jun-a], '*P'yŏngnong*'. Seoul Rec. SBCD-6511.

Selected Sound Recordings of Male *kagok***Ha Kyu-il**

- 19xx. *Yiwangjik Aakpu Ŭmak* <*Aakchŏngsu*> SYNCD-006.
1993. *Ŏllak & P'yonrak*, SYNCD 058

Hong, Wŏn-gi

1960. *KBC-12* 雅樂- Korean Court Music Orchestra of National Music Institute (formerly Royal Conservatory) conducted by Kim, Ki-su and supervised by Sŏng, Kyŏng-nin. *Kagok (duet): T'ae-p'yongga* with Chi Hwa-ja,
1995. *Male kagok songs*. Original Rec. 1976. *SCDR-10091* (1CD-ROM)
1975. 韓國音樂選集 제4집-A selection of Korean traditional music VOL. 4. CS-057. *Ujo 'Soyong'*

Kim Kyŏng-bae

2005. *Soha kagok* NSC-150. Original Rec. 1985.

Kim Yŏng-uk

2004. *Male kagok and sijo songs* Z-OKCD-041217.

Park In-kyu

2002. *Male kagok songs* TOPCD-051.

Yi Chu-hwan

2002. Commemoration CD of Yi Chu-hwan. AKCD-0015.

Yi Pyöng-söng

2006. *Series of remastered old recording I Tubong Yi Byöng-söng* by NCKTPA. Original Rec. 1960. Z-HESM-0502, 2CDs.

Selected Sound Recordings from Collections

- 1970s Yi Chu-hwan and Hong Wöŋ-gi. DYCD-1417.
 1993 Chönt'ong kagok & kasaüi wollyu [*The Origin of Korean Traditional Lyrics*] King Rec. SYNCD-058B.
 1996 Uri sori, uri karak VII. Lee Jun-a and Yi Tong-gyu SRCD-4657-07.
 1999 Kugak sönggaüi Ch'oegobong (*The origin of Korean Traditional Lyrics*) NSSRCD-004.
 2001 Pogosipün hangawi ölgul [*Selected songs for the Ch'usök*] Z-DR-9100 by NCKTPA.
 2001 Selected Korean Traditional songs by Yi Tong-gyu and Kim Wöl-ha. SB CD-4380-1/4.
 2002 An Invitation to Korean Music, KSBCD-4439.
 2004 Ŭmak sigan, 4 kagok. Z-DYK-726.

Filmography**VHS tapes**

MBC t'ükchip Documentary Ch'önnnyöŋüi norae [*MBC's a special documentary, Looking for the origin of the sound of the one thousand year old song, kagok*], Feb.1999. Masan MBC, (90min.).

Selected Repertoire of Korean Traditional Music. 2000. The National Center for Korean Traditional Performing Arts. (53 min.).

Sound of the Millennia. 2000. Korea Foundation (59 min.).

Aku Tongmi, 2006, *Bhutanese National Anthem*. Thimphu, Bhutan: Elaine Dobson, Bhutan Music MDVBO47)

Appendix I

Catalog of Fieldwork Research Materials

I. Cassette Tapes

1. Private *kagok* lessons from Cho Soon-ja and discourse among Cho Soon-ja and Park Mi-kyung, Lee In-suk and Park Hyŏn-ji

T96-1.	Cho's office, Masan, 23 Jan.1996. (90min.).
T96-2.	Cho's office, Masan, 23 Jan. 1996. (90min.).
T96-3.	Cho's office, Masan, 30 Jan. 1996 (90min.).
T96-4.	Cho's office, Masan, 8 Feb. 1996. (90min.).
T96-5.	Cho's office, Masan, 21Feb. 1996. (90min.).
T96-6.	Park's house, Taegu, 12Mar.1996. (90min.).
T96-7.	Park's house,Taegu, 19Mar. 1996. (90min.).
T96-8.	Park's house,Taegu, 26Mar. 1996. (90min.).
T96-9.	Park's house,Taegu, 9 Apr. 1996. (90min.).
T96-10.	Park's house,Taegu, 16Apr.1996. (90min.).
T96-11.	Park's house,Taegu, 23Apr.1996. (90min.).
T96-12.	Park's house,Taegu, 30 Apr.1996. (90min.).
T96-13.	Park's house,Taegu, 18 May 1996. (90min.).

2. The NIKN test at the Korea National University of Education, Ch'ŏng-ju, 2001

T2001-1.	26 Jul. 2001. (90min.).
T2001-2.	26 & 27 Jul. 2001. (90min.).
T2001-3.	27 Jul. 2001. (90min.).
T2001-4-1.	31 July 2001. (90min.).
T2001-4-2.	31 July 2001. (90min.).
T2001-5.	1 Aug. 2001. (90min.).
T2001-6.	1 Aug. 2001. (90min.).
T2001-7.	2 Aug. 2001. (90min.).
T2001-8.	7 Aug. 2001. (90min.).

3. Interview with Kim Ho-sŏng

T2001-9. Kim Ho-sŏng's house, Seoul, 15 Jun. 2001. (25min.).

II. Mini Digital Video Cassettes

1. MD2001-I *Kagok class at Korean Traditional Performing Arts High school*, 18 Jun. 2001. (45min.).
2. MD2001-II *Chŏngganbo and NIKN test at KNUE*, 26 Jul. 2001. (60min.).
3. MD2001-III *Chŏngganbo and NIKN test at KNUE*, 1-2 Aug.2001. (60min.).
4. MD2001-IV *Chŏngganbo and NIKN test at KNUE*, 2-3 Aug.2001. (60min.).
5. MD2001-V *Male kagok singing at Wŏlha Munhwa Chaedan*, 17 Jun.2001. (90min.).
6. MD2001-VI *Interview and kagok lessons with Kwon Il-ji*, 11Aug.2001. (90min.).
7. MD2001-VII *Fieldwork seminar at UC*, Oct. 2001. (50min.).
8. MD2002-I *NIKN test in MUSI 251 at UC*, Mar. 2002. (80min.).
9. MD2002-II *NIKN test in MUSI 235 at UC*, Mar. 2002. (50min.).
10. MD2002-III *Insuk's sikimsae description*. May. 2002. (5min.).
11. MD2004-I *NIKN test in MUSI 251 at UC*, Sep.2004. (40min.).
NIKN test in MUSI 251 at UC, Jul.2006. (30min.).
12. MD2005-I *Cho Soon-ja's singing with songdongjak*. Recorded by Ku Bon-sam
24 May.2005. (30min.).
NIKN test in MUSI 251 at UC, Aug.2006. (12min.).

III. VHS tapes

● Rec. by Lee In-suk

1. V1996-I *Cho Soon-ja's kagok han pat'ang with hand signs (PAL)*, Taegu, 10 May.1996. (43min.).
2. V1996-II *Cho Soon-ja's kagok han pat'ang with hand signs (NTSC)*, Taegu, 10 May.1996. (43min.).

3. V2001-I *Comparision of sondongjak*: Kim Yöng-gi, Lee Jun-a, Ch'oe Su-ok and Yi Yang-gyo. Seoul, Aug. 2001. (18min.).

● Rec. by Cho Soon-ja

4. V2001-II *Cho Soon-ja's Recital 'Blossom of the kagok'* Masan MBC Hall. 14 Dec. 2001. (68min.).

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Web sites

<http://www.kcds.hs.kr/PAINT/image/p126>. access. 5 May. 2002.

[www//preview.britannica.co.kr/bol/topic.asp?](http://www.preview.britannica.co.kr/bol/topic.asp?) access. 29 October, 2004.

Korean Traditional Music Disc Museum. <http://www.hearkorea.com>. 19 November. 2005.

http://www.library.ucla.edu/eastasian/korean_table/krntable.htm access. 23 July 2006.

<http://www.chosoonja.org> access. 10 Dec. 2006.

<http://mercury.soas.ac.uk/users/kh/publications.htm>. access. 20. July 2007

Appendix II

Questionnaire for surveys and tests.

<가곡연구: 명인 조순자와 새 악보 창안을 중심으로>를 위한 설문조사

설문에 응해주셔서 먼저 감사드립니다.

본 설문조사는 Ph.D 논문<가곡연구: 명인 조순자와 새 악보 창안을 중심으로>를 위한 연구의 목적으로만 쓰일 것이며 원하시면 언제든지 주신 정보는 되돌려드리겠습니다. 설문에 소요될 시간은 20분 정도입니다.

연구자 이인숙: 계명대 피아노과 졸업. 동대학원 음악학석사, 한국음악사학보 신인논문상 수상, 현 켄트베리움대 (뉴질랜드)에서 가곡으로 종족음악학 박사과정중. 논문으로는 <피아노의 구조발달이 작품양식에 미친영향>, <가곡의 노랫말에서 드러나는 배자규칙>, <가곡교육의 어제와 오늘>, <가곡에서 드러나는 한국음악의 문화와 사회>등

I 응답자의 음악적 배경과 가곡 수업에 관하여.

1. 연주할 수 있는 국악기가 있습니까? 예. 단소, 가야금
2. 학부에서의 전공은 무엇입니까? 성악
3. 가곡을 배운지는 얼마나 되었습니까? 1학기
4. 가곡레슨을 녹음하신 적이 있습니까? 만약 녹음하셨다면 연습의 어떤 점에 특히 도움이 되었습니까? 혼자 연습할때 선생님이 곁에 앉게서지만 녹음 들으면 구절사간의 용구(기교)가
5. 가곡한바탕중 가장 좋아하는 가곡은 어느 것입니까?
6. 가곡을 처음 배웠을 때 또는 처음 들었을때의 느낌은 어떠했는지요? 지루함 ...
7. 정간보악보를 이용해 국악을 배운적이 있습니까? 네.
8. '버들은'을 배우는데 가장 어려웠던 점은 무엇입니까? 정확한 음정, 길이.
9. 노래중의 손동작은 정확하게 할 수 있습니까? 아니요.
10. 암기하여 부를 수 있는 가곡이 있습니까? 있다면 악곡명은? 아니요.

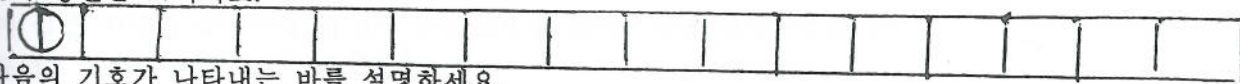
II. 가곡보에 관하여

1. 악보의 시스템에 익숙해지는데 얼마나 걸렸습니까?
1) 1주일 2) 2-3주일 3) 한달이상 4) 아직도 익숙지 않다.
2. 세로읽기 악보가 불편하지는 않는지요?
불편하다 2) 불편없다 3) 생각해본적 없다
3. 가곡의 가락을 떠올릴 때 1) 솔미제이션과 황태중임남중 어느것으로 기억합니까?
4. 수업시간중 노래를 부를 때 악보의 의존도는 어느 정도 입니까?

- 1) 악보만 전적으로 본다. 2) 선생님만 전적으로 쳐다 본다.
 3) 악보를 주로 보며 선생님을 가끔씩 본다. 4) 선생님을 주로 보며 악보는 가끔씩 본다.
 5. 노래를 배우는데 있어 정간보의 가장 불편한 점은 무엇이라 생각하십니까?
세로로 되어있어 가늠 헷갈린다.
 6. 노래를 배우는데 있어 정간보의 장점은 무엇이라 생각하십니까?
장단이 옆에 있어 좋다.
 7. 악곡을 이해하거나 암기하기 위해 혼자 시도한 나름의 방법이 있습니까? (예:오선보역보)
녹음..

III. 가곡보 이해도 Test

1. 16박 장단은 그리시오.



2. 다음의 기호가 나타내는 바를 설명하세요.



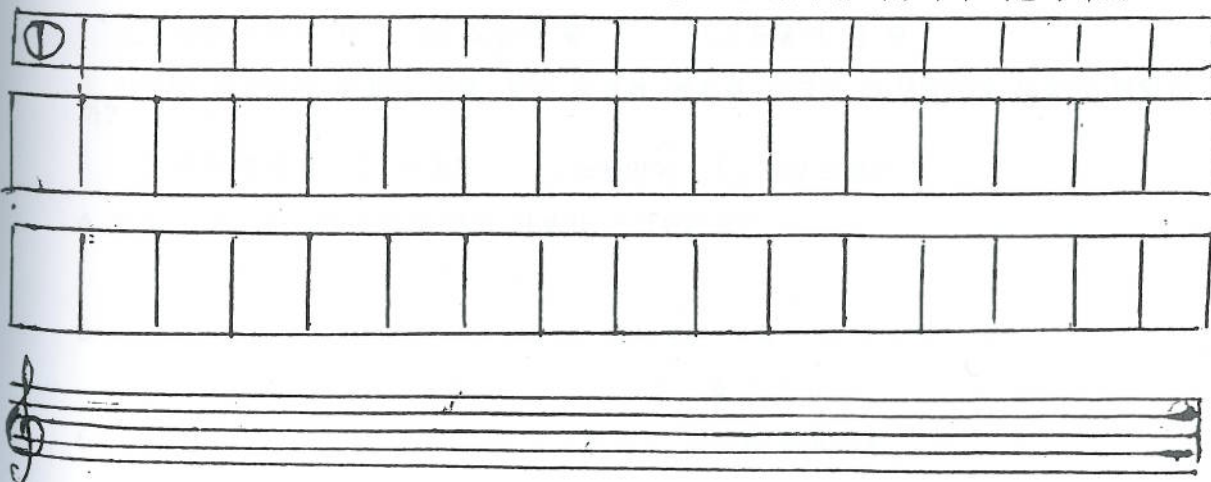
- 1) 화살표된 기호는 어느 손으로 시김동작을 해야 되나요? 왼손
 2) •
 3) ^
 4) |}
 5)

3. 흥성에서 두성발성으로 변화되는 지점은 평조에서는 ()음, 계면에서는 ()이다.
 4. 평조와 계면조에서 자주 나타나는 음형을 나열하시오.

평조:

계면조:

5. '버들은'을 암기하고 있는 부분까지 정간이나 오선 또는 문자를 이용하여 기술하세요.



응답자 서명

감사합니다. 2001.5월.

NIKN Test

KNUE.MA. 2001

설문조사

<전통가곡연구>

-명인 조순자를 중심으로 한 여창가곡과 새 악보 창안을 중심으로-

설문에 응해주셔서 먼저 감사드립니다.

본 설문은 새 악보를 좀더 나은 악보로 만드는 자료로 쓰일 것이며 이를 위해 악보에 대한 귀하의 의견과 만족도를 조사함에 목적이 있습니다.

귀하께서 주신 설문응답은 Ph.D 논문<가곡연구>를 위한 연구의 목적으로만 쓰일 것이며 원하시면 언제든지 주신 정보는 되돌려드리겠습니다. 설문에 소요될 시간은 20분

정도입니다. 이 연구에 대해 의문이 있으신 분은 64+3+364 2987 Elaine Dobson (뉴질랜드 캔터베리대학 교수) 에게 문의하시면 성의껏 대답해 드리겠습니다. 이 설문 자료는 캔터베리 자료 연구실에 보관될 것입니다.

이 설문 자료에 응답하실 때 응답자의 소속을 밝혀주시면 감사하겠습니다.

응답자 소속: 음악평론가(신학대학원)

연구자 이인숙: 계명대 피아노과 졸업. 동대학원 음악학석사, 한국음악사학보 신인논문상 수상, 현 캔터베리음대 (뉴질랜드)에서 가곡으로 종족음악학 박사과정중.
 논문으로는 <피아노의 구조발달이 작품양식에 미친영향>, <가곡의 노랫말에서 드러나는 배자규칙>, <가곡교육의 어제와 오늘>, <가곡에서 드러나는 한국음악의 문화와 사회>등

제1부

설문에 부합하는 응답에 체크 표시해 주십시오

1. 악보에서 읽기 스타일은 어느 쪽이 편안합니까?

☐ 세로 읽기 ☒ 가로 읽기

2. 한장단(16박)을 3.3.2.대강구조로 나눈 것이 노래를 부르는 데 도움이 되었습니까?

☐ 아주 도움이 됨 ☒ 도움이 됨 ☐ 도움이 안 됨

3. 사선중 굵은선과 음표의 대를 통한 음질의 변화의 반영은 노래학습에 도움이 되었습니까?

☐ 아주 도움됨 ☒ 도움됨 ☐ 도움안됨 ☐ 잘모르겠음

4. 악곡의 리듬을 기억하는데 어느 악보가 편리한가요?

☐ 정간보 ☒ 새 악보

5. 손동작을 기억함에 있어 악보에 제시된 손모양의 그림이 도움이 됩니까?

☐ 아주 도움이 됨 ☒ 도움됨 ☐ 혼란을 가중함

6. 시김을 기호화 해놓은 것에 대한 상세한 부연 설명의 필요성을 느낍니까?

☐ 필요함 ☒ 필요없음

7. 음고를 인식하는데 있어 오선보의 고정관념 때문에 사선보로 적응하는데 혼란스러웠습니까?

☐ 아주 혼란스러웠음 ☐ 혼란스러웠음 ☒ 큰 어려움 없었음

8. 노래의 구조를 이해하는데 어느 악보가 더 편리한가요?

☐ 정간보

☐ 새 악보

9. 시김새를 기억하고 부르는데 있어 어느 악보가 더 효과적이었습니까?

☐ 정간보

☒ 새 악보

10. 실제 노래의 리듬과 음고가 새 악보에서 그 반영도는 어떠했습니까?

☐ 더 상세해야 됨

☒ 비슷하게 반영되었음

☐ 잘 모르겠음

11. 두 개의 템포 기호 중 어느 쪽이 아곡의 빠르기를 이해하기가 쉬운가요?

☒ 3초에 한 박

☐ 1분에 20박

12. 앞으로의 가곡 수업에 당신은 어느 악보를 사용하고 싶습니다?

☐ 정간보

☐ 새 악보

☐ 오선보

제2부

다음 질문에 대하여 응답자의 의견을 상세히 서술해 주시면 설문자의 연구에 많은 도움이 되겠습니다. 악보와 관련된 어떠한 사항(리듬, 시김기호, 손 신호, 음가, 배치, 악보의 효과성 등)의 의견도 감사하겠습니다.

1. 구전(이름), 정간보(이름), 새악보(이름)로 가곡을 배웠을 때의 가곡에 대한 이해도를 중심으로 본인이 느낀 점을 서술해 주십시오.

구전: 시김새를 이따기 자음이 2개 배웠 두 있고 자음이 5개 배웠 배운 방법에 대하여
동작할 수 있어 좋았음. 손 신호에 의한 리듬이 악보보다 더 좋았음.

정간보: 전체적인 악보를 악보에서는 잘 못 알고 생각함.

새악보: 5선에 익숙해 있던 취미에 등의 눈빛에 대한 설명이 불충분함

2. 새 악보의 어떤 점에 만족하십니까?

현재까지 눈빛이든 볼 수 있어 5선에 익숙해져 있던 54에게 익숙함
적응력이 부족이 생각되는 것을 볼 수 있어, 피로가 없음

3. 새 악보의 어떤 점이 보완되어야 한다고 생각하십니까?

손을 배운 악보의 특징에 좀 더 보충이 필요하고 손 신호에 익숙해 줌

4. 새악보의 전체적 이미지가 오선보와 정간보 중 어느쪽에 가깝게 느껴집니까?

☒ 오선보

☐ 정간보

5. 새 악보에 대한 만족도가 어떠합니까?

☐ 매우 만족스럽다

☒ 만족스럽다

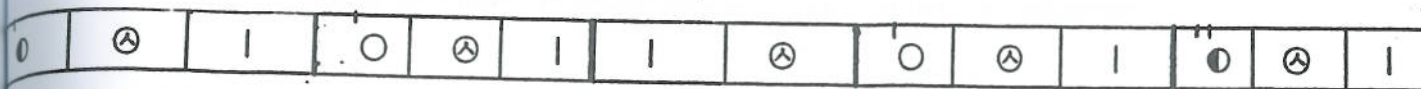
☐ 보통

☐ 만족스럽지 않다

이상의 설문 이외 의견이 있으면 뒷면의 빈 공간에 서술해 주시면 감사하겠습니다. 응답해 주셔서 감사합니다.

2001년 8월 7일

- 1) The following figure is fourteen beats of the sixteen rhythmic cycle of *kagok*. Please write down which hand/ hands is used in playing each beat. (Both hands- B, Left hand-L, Index finger- I L, Right hand- R)

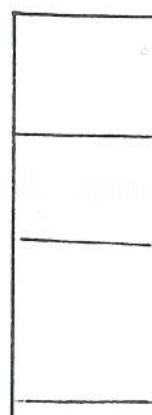


- 2) Write down the pentatonic notes in *kagok*? Please circle a note which appeared rarely in *koagk Issodaeyup*.

- 3) What are the most common two melodic patterns in *kagok issodaeyup*? Please write down the patterns as it is on the score.

1)

2)



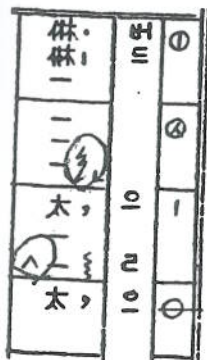
- 4) Explain what these signs denote in the notation system.



- 5) Lower pitches are produced from your ()
Higher pitches are produced from your ()

- 6) How do you recognise that timbre has to be changed on the score?

- 7) The following score is the beginning of the 'Beod'. Which hand/ hands are used for the circled ornamentations?



8) How effective is the *jungganbo* notation in learning the rhythm, pitch, ornamentation, tempo and hand signs of *kagok*?

Rhythm: 1) very effective 2) moderately effective 3) not very effective

Pitch: 1) very effective 2) moderately effective 3) not very effective

Ornamentation: 1) very effective 2) moderately effective 3) not very effective

Tempo: 1) very effective 2) moderately effective 3) not very effective

Hand signs: 1) very effective 2) moderately effective 3) not very effective

9) What is the most difficult thing to learn *kagok*? (Ex: timbre change, pitch, rhythm, hand sign etc.)

10) What is the easiest thing to learn *kagok*? (Ex: timbre change, pitch, rhythm, hand sign etc.)

Thank you ! ☺

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- 1) The following figure is fourteen beats of the sixteen rhythmic cycle of *kagok*. Please write down which hand/ hands is used in playing every beat. (Both hands- B, Left hand-L, Index finger of left hand-I L, Right hand- R)



- 2) Write down the pentatonic notes in *kagok*? Please circle a note which appeared rarely in *kagok Issodaeyeup*.
- 3) What are the most common two melodic patterns in *kagok issodaeyeup*? Please write down the patterns as they are on the score.

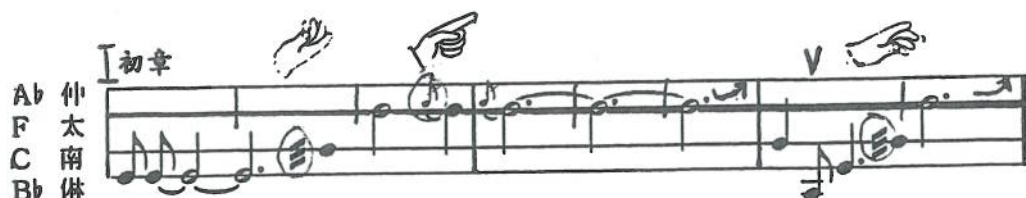
- 4) Explain what these signs denote in the notation system.



- 5) Lower pitches are produced from your ().
Higher pitches are produced from your ().

- 6) How do you recognise that the timbre has to be changed on the score?

- 7) The following score is the beginning of the 'Beod'. Which hand/ hands are used for the circled ornamentations?



Beod - die eum

8) How effective is the new notation in learning the rhythm, pitch, ornamentation, tempo and hand signs of *kagok*?

Rhythm: 1) very effective 2) moderately effective 3) not very effective

Pitch: 1) very effective 2) moderately effective 3) not very effective

Ornamentation: 1) very effective 2) moderately effective 3) not very effective

Tempo: 1) very effective 2) moderately effective 3) not very effective

Hand signs: 1) very effective 2) moderately effective 3) not very effective

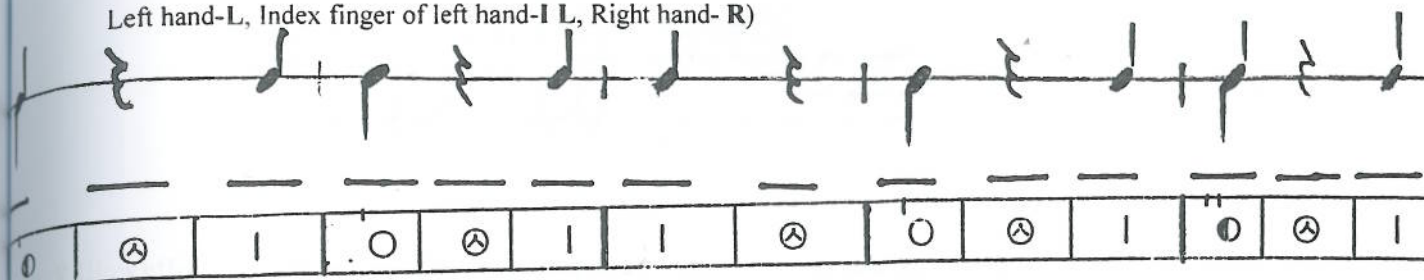
9) What is the most difficult thing to learn *kagok*? (Ex: timbre change, pitch, rhythm, hand sign etc.)

10) What is the easiest thing to learn *kagok*? (Ex: timbre change, pitch, rhythm, hand sign etc.)

Thank you!

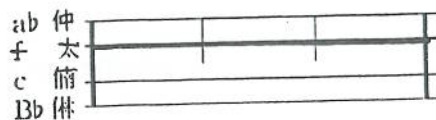
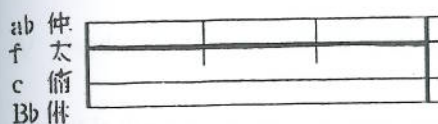
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- 1) The following figure is fourteen beats of the sixteen-beat rhythmic cycle of *gagok*. Please write down which hand/ hands is used in playing each beat. (Both hands- B, Left hand- L, Index finger of left hand- I L, Right hand- R)

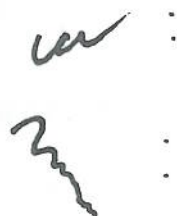


- 2) Write down the pentatonic notes in *gagok*? Please circle a note which appeared rarely in *gagok Pyeongjo Isudaeyeup*.

- 3) What are the most common two melodic patterns in *gagok Isudaeyeup*? Please write down the patterns as they are on the score.



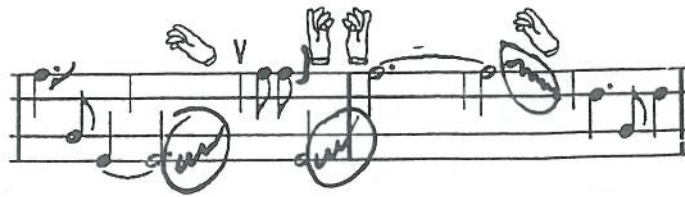
- 4) Explain what these signs denote in the notation system.



- 5) Lower pitches are produced from your ().
Higher pitches are produced from your ()

- 6) How do you recognise that the timbre has to be changed on the score?

- 7) The following score is the beginning of the 'Beod'. Which hand/ hands are used for the circled ornamentations? (L . R . B)



- 8) How effective is the new notation in learning the rhythm, pitch, ornamentation, tempo and hand signs of *kagok*?

i. Rhythm: 1) very effective 2) moderately effective 3) not very effective

ii. Pitch: 1) very effective 2) moderately effective 3) not very effective

iii. Ornamentation: 1) very effective 2) moderately effective 3) not very effective

iv. Tempo: 1) very effective 2) moderately effective 3) not very effective

v. Hand signs: 1) very effective 2) moderately effective 3) not very effective

- 9) What is the most difficult thing to learn in *gagok*? (Ex: timbre change, pitch, rhythm, hand sign etc.)

- 10) What is the easiest thing to learn in *gagok*? (Ex: timbre change, pitch, rhythm, hand sign etc.)

How many times have you missed the *gagok* teaching since the second week of September?

Transcription Test

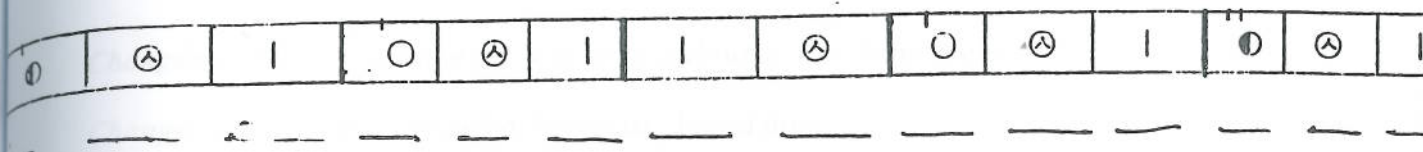
Handwritten musical notation on a staff, including notes, rests, and dynamic markings. The notation is written in a style that appears to be a transcription of a piece of music. The staff is oriented vertically on the page.

Handwritten notes and markings include:

- Notes: ab , f , c , 13b
- Dynamic markings: f , c , 13b
- Other markings: ab , f , c , 13b

大木一	○
	⊗
林一	—
林二	○
林三	⊗
林四	—
林五	—
林六	⊗

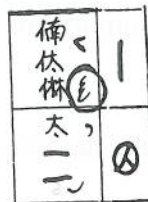
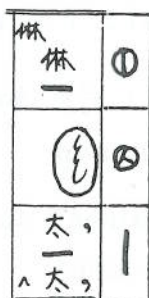
- 1) The following figure is the sixteen-beat rhythmic cycle of *kagok*. Please write down which hand/hands is used in playing each beat. (Both hands- B, Left hand-L, Left Index finger- LI, Right hand- R)



- 2) Explain what these signs denote in the notation system.



- 3) Lower pitches are produced from your ().
Higher pitches are produced from your ().
- 4) How do you recognise that the timbre has to be changed on the score?
- 5) The following score is the beginning of the *kagok* 'Beod', which hands are used for the circled ornamentations?



- 6) What is the most difficult thing to learn in *kagok* ? (Ex: pitch, rhythm, timbre change, *sikimsae*, hand sign etc)
- 7) What is the easiest thing to learn in *kagok*? (Ex: pitch, rhythm, timbre change, *sikimsae*, hand sign etc)

Thank you ☺ !

Glossary

Changdan 장단 : The name of the Korean traditional Rhythmic cycle.

Changgo 장고 : Double-headed, hourglass-shaped drum.

Ch'angjak kugak 창작국악 : Newly-composed Korean traditional music written for the instruments of traditional ensembles and voice.

Changot 장옷 : A special veil to hide a woman's face in the *Chosŏn* dynasty.

Chase 자세 : Body position.

Ch'ik'inŭn yosŏng 치키는 요성 : Literally, pushing upward while making vibratos. One of the most important vocal techniques in *kagok*, also describes 'upward-gliding.'

Ch'ilgŏ Chiyak 칠거지약 : Seven forbidden rules for females under Confucianism.

Ch'odu 초두 : The first phrase of the line in *sijo* text.

Chŏngak 정악 : Confucian ritual music. Music for the ruling class, such as *kagok*, *kasa* and *sijo*, interchangeable with *aak*.

Chŏngak Chŏnsŭpso 정악전습소 : The Korean traditional music institution during Japanese colonization.

Chŏnggu yŏngŏn 청구영언 : *Kagok* anthologies by Kim Ch'ŏn-taek in 1728.

Chosŏn dynasty 조선시대 : 1392-1910 also called *Yi* dynasty

Chŏngganbo 정간보 : Korean traditional mensural notation created in the 15th century. It consists of columns of lines read downwards and from right to left. Each column contains information for a voice, instrument or category of instrument, in a box, and each box in a column represents a unit of time. Thicker lines separating groups of boxes indicate the rhythmic cycle.

Ch'osudaeyŏp 초수대엽 : The title of the first song of the first male *kagok* suite.

Ch'unaengiŏn 춘앵전 : Korean traditional classical dance, usually performed in front of the King.

Chung 중 仲 : One note of the Korean pentatonic scale, normally corresponding to A

Chungdaeyŏp 중대엽 : The moderate tempo songs before *kagok* was created in the sixteenth and seventeenth century.

Chunggŏ 중거: The title of the second song of both modes (*p'yŏngjo* and *kyemyŏnjo*) in the *kagok* suite.

Chungin 중인 : Literally, middle class people. One of the four classes of people of the Chosŏn dynasty.

Chungyŏŭm 중여음 : The instrumental interlude between the third and fourth sections of a *kagok* performance.

Ch'usŏng 추성 : A surging vocal technique in *kagok*.

Haedong Kayo 해동가요 : *Kagok* anthologies by Kim Su-chang in 1763.

Haegŭm 해금 : Two-stringed bowed lute.

Hwang 황 : 黃 One note of the Korean pentatonic scale, normally corresponding to E

Hwan'gyerak 환계락 : The title of the twelfth song in *kyemyŏnjo* mode in the female *kagok* suite.

Idu 이두 : The second phrase of the line.

Il-p'ae 일패 : The highest grade of *kisaeng* group.

Isudaeyŏp 이수대엽 : The title of the first song in both modes (*p'yŏngjo* & *kyemyŏnjo*) in the male and female *kagok* suite.

Isudaeyŏp-Podŭrŭn 이수대엽-버들은 : The title of the first song of the first female *kagok* suite.

Kadan 가단 : Professional *kagok* singers' group in eighteenth and nineteenth century.

Kagaek 가객 : A professional *kagok* singer in the eighteenth and nineteenth century.

Kagok 가곡 : Korean traditional, classical, vocal form accompanied by a chamber ensemble.

Kagok han pat'ang 가곡한바탕 : One suite of *kagok* comprising fifteen songs for female and twenty-four songs for male.

Kagokpo 가곡보 : *po* = notation book, *kagok* notation book or the title of *kagok* notation book written by Yi Chu-hwan.

Kagok Wŏllyu 가곡원류 : *Kagok* anthologies by An Min-yŏng 안민영 and Park Hyo-kwan.

Kasa 가사 : A long narrative song accompanied by the *changgo*.

Kayagŭm 가야금 : A twelve-string, plucked zither.

Kisaeng 기생 : Female entertainer during the Chosŏn dynasty also called *kinyŏ*.

Kŏmun'go 거문고 : Six-stringed plucked zither. One of the oldest, native Korean instruments. It is often played by the most senior member of the orchestra.

Kunja 군자 : An elite man in Confucianism.

Kwŏnbŏn 권번 : *Kisaeng* school during Japanese colonization.(1910-1945).

Kyemyŏnjo 계면조 : One of the Korean traditional modes. e , (f) , a , b

Kyerak 계락 : The title of the thirteenth song in the *kagok* suite.

Kyŏngjŏngsan 경정산 : The name of the most famous professional *kagok* vocal group in *kagok*'s most popular era, the eighteenth and early nineteenth century.

Mandaeyŏp 만대엽 : The slowest song in the sixteenth century before *kagok* was created.

Miinyo 민요 : Korean folk songs.

Mubugi Chohap 무부기조합 : Unmarried-*kisaeng* union during the Japanese colonization.

Muhyŏng Munhwajae 무형문화재 : Human Cultural Property the title awarded to a very highly regarded performer.

Nam 남 ㄴ : One of the Korean pentatonic notes normally corresponding to C.

Nogaba 노래가사바꾸어부르기 : text change, while melodic line remains the same.

Nonghyŏn 농현 : A press-and-release technique for playing zither and wind instruments, through which the uniquely Korean wavering quality is produced in varying degrees. Simply called vibrato or ornamented technique in instrumental music.

Noraetmal 노랫말 : The texts of songs.

Ŏllak 언락 : The title of the twentieth song in the male *kagok* suite.

Ŏllong 언롱 : The title of the sixteenth song in the male *kagok* suite.

Pak 박 : one beat of the rhythmic cycle, one *chǒnggan* is one *pak*. in *kagok*.

P'ansori 판소리 : a one-man operatic form. Narrative-singing by a professional folk musician accompanied by a drummer. The singer also speaks and encourages the audience to participate. The term is derived from “*p'an*,” gathering place, and “*sori*,” singing.

Panyŏp 반엽 : The title of the fifth song in the *kagok* suite. It denotes the transition from *p'yŏngjo* songs into the *kyemyŏnjo* songs.

P'iri 피리 : A cylindrical oboe made of bamboo.

P'ungnyu 풍류 : Literally, wind and stream. It depicts nature in harmony and balance.

P'yŏn 편 : a variation of the original *kagok* song.

Puk 북: Barrel drum used in p'ansori.

P'yonggŏ 평거 : The title of the third song of both modes (*p'yŏngjo* & *kyemyŏnjo*) in the *kagok* suite.

P'yongjo 평조 : Traditional mode comprising $e^b \cdot f$, a^b , b^b , c^b .

P'yŏllak 편락 : The title of the twenty-first song in the male *kagok* suite.

P'yŏngnong 편농 : The title of the tenth song in (*kyemyŏnjo*) in the *kagok* suite.

P'yŏnsudaeyŏp 편수대엽 : The title of the fourteenth song in *kyemyŏnjo* in the female *kagok* suite.

Rak 락 : A variation of the original *kagok* song (*Isudaeyŏp*).

Sakdaeyŏp 삭대엽 : The fastest song before *kagok* was created. It developed into *kagok*.

Salp'uri 살পুর이 : Korean traditional dance for removing bad luck (*sal*).

Sam-p'ae 삼패 : the third (lowest) grade of the *kisaeng* group.

Samul nori 사물놀이 : Traditional, percussion quartet comprising a *kkwaenggwari* (small gong), a *ching* (large gong), a *puk* (barrel drum) and a *changgo* (hourglass shaped drum)

Sanjo 산조 : an improvised, solo, instrumental form but more recently conforming to a relatively fixed style played in individual *sanjo* schools.

Sejong sillok 세종실록 : Annals of King Sejong. 1418-50.

Sijo 시조 : Korean traditional, lyric short song requiring only the *changgo* for accompaniment.

Sikimsae 시김새 : Often called ornamentation but having distinctive characteristics: a pivotal bridge linking one note to the other, while exploring different vocal techniques, rhythmic flexibility and timbre changes.

Sŏnbi 선비 : Korean traditional literati.

Sonsikim 손시킴 : Describing *sikimsae* by hand/hands, interchangeable with *sondongjak*.

Sondongjak 손동작 : Hand movement in *kagok* practice.

Soyong 소용 : The title of the fifteenth song in the *kagok* suite.

T'ae 태 : 太 One note of the Korean pentatonic scales, approximately corresponding to F.

Taegang 대강 : the unit of the rhythmic cycle in *chǒngganbo* notation. In *kagok*, one rhythmic cycle comprises six *taegang*.

Taegŭm 대금 : The large transverse bamboo flute, 2 feet 5 inches long, larger than the Japanese *shakuhachi*. It has a blow hole, a hole covered with a thin membrane and six finger-holes. Air blown into it vibrates the thin membrane and produces somewhat piercing sounds. The string and wind instruments are tuned to B produced by the *taegŭm*.

Taeyŏŭm 대여음 : The instrumental prelude in *kagok*.

T'aep'yŏngga 태평가 : The last song of the *kagok* suite, a male and female duet.

When in female *kagok* the singer is joined by a male singer in the *T'aep'yŏngga*.

Tanjŏn 단전 : The (lower) abdomen or the hypo gastric center.

T'oesŏng 퇴성 : 'downward-gliding' vocal technique in *kagok*.

Tonggital 동짓달 : December in the lunar calendar.

Tugŏ 두거 : The title of the third song in both modes (*p'yŏngjo* & *kyemyŏnjo*) in the *kagok* suite.

Ŭmjil 음질 : Vocal quality.

Urak 우락 : The title of the eleventh song in both modes (*p'yŏngjo* & *kyemyŏnjo*) in the *kagok* suite.

Yangban 양반 : Elite class of people during the Chosŏn Dynasty.

Yanggŭm 양금 : Korean dulcimer.

Yeak 예악 : Music for the control of the mind. The main goal of Confucian music.

Yegi 예기 : One of the Confucianism bibles containing the goals of music.

Yin- yang 음양 : The dual cosmic forces.

Yiwangjik Aakbu 이왕직아악부 : The national institution of Korean traditional music during Japanese colonization.

Yŏnŭmp'yo 연음표 : Korean traditional notation which denoted vocal techniques as well as the text.

Yosŏng 요성 : Vibrato or wavering sound.

Yubugi Chohap 유부기조합 : Married-*kisaeng* union during Japanese colonization.

Zhongyong 중용 : Doctrine of the Mean in Confucianism.

PART III

New Integrative *Kagok* Notation Score of

The First Suite (*hanbatang*) of Female *Kagok*

by Lee In-suk

Transcribed from Cho-Soon-ja's *Yech'ang kagokpo* (*Kagok* Anthology)

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Translation of *kagok* texts

<p>1. <i>Pyŏngjo Isudaeyŏp</i></p> <p>A willow tree becomes a ball of thread An oriole's singing turns into a spinning wheel. Weaving my broken heart through the ages for my love. Who was it that said 'spring blossom is beautiful!'</p>	<p>1. 평조 이수대엽 (平調二數大葉)</p> <p>버들은 실이되고 꾀꼬리는 북이되어 구십(九十)에 짜내느니 나의시름, 누구서 녹음방초(錄陰芳草)를 승화시(勝花時)라 하든고?</p>
<p>2. <i>Pyŏngjo Chungŏ</i></p> <p>Blue bird, please come. You brought my lover's letter. How did you come from so far away? You may not guess how deeply we love each other.</p>	<p>2. 평조 중거 (平調中舉)</p> <p>청조(靑鳥)야 오도고야, 반갑다 님의 소식 약수삼천리(弱水三千里)를 네 어이 건너온다? 우리님 만단정회(萬端情懷)네 다 알가 하노라.</p>
<p>3. <i>Pyŏngjo Pyŏnggŏ</i></p> <p>Your laughter illuminates me Heaven and earth, which are the appearance. Why do people from all walks of life miss the flowers growing where you have died and perished?</p>	<p>3. 평조 평거 (平調平舉)</p> <p>일소백미생(一笑白媚生)이 태진(太眞)이 여질(麗質)이라.명황(明皇)도 이러므로 만리행촉(萬里行蜀)하였으니.지금에 마외방초(馬巍芳草)를 못내 설워 하노라.</p>

<p>4. <i>Pyŏngjo Tugŏ</i></p> <p>Why does time go so slowly? How can he know my sorrow at this joyful time? I can not sleep thinking of my love.</p>	<p>4. 평조 두거 (平調頭舉)</p> <p>일각이 삼추(三秋)라 허니 열흘이면 몇삼추(三秋) 제 마음을 즐겁거니 남의 시름 생각하랴? 천리(千里) 임이별(任離別) 허고 잠 못닐워 하노라</p>
<p>5. <i>Pyŏngjo+ Kyemyŏnjo, Panyŏp</i></p> <p>My love is far away, don't ask others to convey news for you! How could they know what we are up to? How can they substitute your love? Because my news is carried by others, my yearning heart becomes saddened.</p>	<p>5. 반우반계 반엽 (半羽半界 半葉)</p> <p>남하여 편지전치말고 당신이 제오되어 남이 남의 일을 못 일과져 하라마는 남하여 전한편지니 일동말동 하여라</p>
<p>6. <i>Kemyŏnjo Isudaeyŏp</i></p> <p>He is late for our tryst: the flowers of the green peach have all shattered. I wonder whether that magpie which called this morning was faithful. No matter; I 'll take my mirror and touch up my eyebrows afresh.¹</p>	<p>6. 계면조 이수대엽 (界面調二數大葉)</p> <p>연악이 늦어가니 정매화(庭梅化)도 다 지거다. 아침에 우든 가치 유신(有信)타 허라마는, 그러나 경중아미(鏡中蛾眉)를 다스려 볼까 하노라.</p>

<p>7. <i>Kemyŏnjo Chunggŏ</i></p> <p>The night deepens in the mountain village A dog's barking catches my ear Pushing open the brush-wood door The sky is full with the moon Why is the dog barking empty cries?</p>	<p>7. 계면조 중거 (界面調 中舉)</p> <p>산촌(山村)에 밤이 드니 먼데 개 지저온다. 시비(柴扉)를 열고보니 하늘이 차고 달이로다. 저 개야 공산(空山) 잠든 달을 지저 무삼하리오.</p>
<p>8. <i>Kemyŏnjo Pyŏnggŏ</i></p> <p>Hey! Fisherman of the grassy river. In the corner of the fish belly lies the dead loyal subject(official) Who will dare to try and eat the fish?</p>	<p>8. 계면조 평거 (界面調 平舉)</p> <p>초강(楚江) 어부(漁夫)들아 고기 낚아 삶지마라 굴삼려 충혼(屈三閭 忠魂)이 어복리(漁腹裡)에 들었으니, 아무리 정확 삶은들 익을 줄이 있으랴.</p>
<p>9. <i>Kemyŏnjo Tugŏ</i></p> <p>Hey, Sodongpa! I prepared liquor and a banquet from the fish I caught in commemoration of the date of your death. However, without your presence I never write a word.</p>	<p>9. 계면조두거 (界面調 頭舉)</p> <p>임술지추(壬戌之秋) 칠월기망(七月既望)에 배를타고 금릉(金陵)에 내려, 손조고기낚아 고기주고 술을사니 지금에 소동파(蘇東坡) 없으니 놀이적어 하노라</p>
<p>10. <i>Kemyŏnjo Pyŏnrŏng</i></p> <p>I pray ,I pray Praying to Chilsung to show</p>	<p>10.계면조 평롱 (界面調 平弄)</p> <p>낚아 고기주고 술을 사니, 지금(至今)에</p>

<p>compassion for my poor heart. Although I have met my love, for whom I've yearned, the night is over without telling him all the things on my mind. How can I avoid being pathetic? While you shine clearly? Stop Venus from rising by sending your troops.</p>	<p>소동파(蘇東坡) 없으니 이 적어 하노라. 북두칠성(北斗七星) 하나 둘 서이 너이 다스 일곱분께 민망(憫忙) 발괄 소지(所持) 한장 이다. 그리던 임을 만나 정옛말삼 채 못허 쉬 새니 글로 민망 밤중만 삼태성(三台星) 차사(差使)놓아 샛별없이 하소서.</p>
<p>11. <i>Pyŏngjo Urak</i> stormy winds shake the universe I am worried that the promise I made, while looking into your clear eyes on this night, might fly away. If you my love, come to visit in this rain, I will put my whole life under your care.</p>	<p>11. 평조 우락 (平調 羽樂) 바람은 지도(地動)치듯 불고 굿인비는 붓드시 온 눈 정(精)에 거룬님을 오늘밤 서로 만나자 허고 판 침 처서 맹서(盟誓)받았더니 이 풍우중(風雨中) 에 제어이 오리? 진실(眞實)로 오기곧 오량이면 연분(緣分)인가 하노라.</p>
<p>12. <i>Pyŏngjo+ Kyemyŏnjo Kyemyŏnjo</i> Stream in front stream behind, hey! Boys feeding cows, if all the fish from the stream are left with you, put them on the back of the cow and share them on your way back.</p>	<p>12.반우반계 환계락 (半羽半界 還界樂) 앞내나 뒷내나 중(中)에 소 먹이는 아회놈들아 앞내 고기와 뒷내 옛 고기를 다물속 잡아 네 다라 넣어 주어드란 네타고 가는 소 등에 걸쳐다가 주렴 우리도 바빠 가는 길이오매 전할동말동 하여라.</p>








<p>We can not do that as we are in a hurry.</p>	
<p>13. <i>Kyemŏnjo kyeraŋ</i>² Blue mountains gently gently, green waters gently gently; Hills gently gently, streams gently gently, and between them I too gently gently In the midst, gently gently, this body growing older; gently gently shall it be.</p>	<p>13. 계면조 계락 (界面調 界樂) 청산(靑山)도 절로절로 녹수(綠水)라도 절로절손 산(山) 절로절로 수(水)절로절로 산수간(山水間)에 나도 절로절로 우리도 절로절 자란몸이니 늙기도 절로절로 늙으리라.</p>
<p>14. <i>Kyemŏnjo Pyŏnsudaeyŏp</i> The peony is the king of flowers and the sunflower a noble subject; The lotus is a gentleman, the apricot blossom a commoner; The chrysanthemum a sage in retirement, the plum blossom a poor scholar; The gourd flower is an old, old man, the China pink is a boy; The mallow is a witch and the wild rose a harlot; Among them the pear blossom is a poet, and are not the red peach, the green peach, and the peach of three colours, all of</p>	<p>14. 계면조 (界面調 農數大葉) 모란은 화중왕(花中王)이요. 향일화(向日化)는 충신(忠臣)이로다. 연화(蓮化)는 군자(君子)요 행화(杏化) 소인(小人)이라. 국화(菊化) 은일사 (隱逸士)요, 매화(梅化) 한사(寒士)로다. 박꽃은 노인(老人)이요, 석죽화(石竹化)는 소년(少年) 이라. 규화(葵和) 무당(巫當)이요. 해당화(海棠化) 는 창녀(娼女)로다. 이 중에 이화(梨化) 시객(詩客) 이요, 홍도(紅桃) 벽도(碧桃) 삼색도(三色桃)는 풍류량(風流量) 인가 하노라.</p>

them playboys?	
<p>15. <i>Kyemǒnjo T'aepyǒngga</i></p> <p>Reign of peace here. Reign of peace there.</p> <p>Reign of peace on the dream way. The world is above the cloud.</p> <p>Live a life just like the cloud over there.</p>	<p>15. 계면조 태평가 (界面調 太平歌)</p> <p>이려도 태평성대 (太平聖代) 저려도 성대(聖代)로다.</p> <p>요지일월(堯之日月)이요 순지건곤(舜之乾坤)이로다.</p> <p>우리도 태평성대((太平聖代)니 놀고 놀려 하노라,</p>

Directions

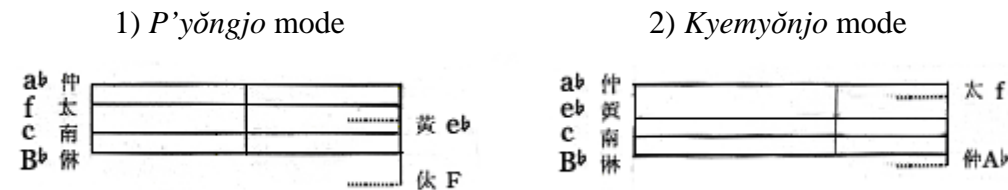
The score is read left to right across the page.

Rhythmic Cycle – shown at the top of each page.

Both hands		Both hands tapping on the knees simultaneously
Left hand		Left hand tapping on the left knee
		Index finger of left hand raised, then lowered, denoting a beat's rest
Right hand		Right hand tapping on the right knee
		One short flick of the right hand on the right knee, followed immediately by a tap
		Right hand tapping the right knee four or five times, very fast and fading, like a ball bouncing
		One short tap on the right knee

Pitch

- 4 complete stave lines – the pitches, indicated on the left, of either *p'yŏngjo mode* or *kyemyŏnjo mode*
- Incomplete dotted lines – pitches which rarely appear, indicated on the right.



Duration

- The rhythmic structure is divided into 6 units (*taegang*) indicated by the bold 'bar lines'.
- The units (*taegang*) are subdivided into dotted crochet or dotted minim patterns (*chŏnggan*) indicated by the semi 'bar lines.'









Timbre

The bold, horizontal line indicates the passagio point between






- chest sound (notes below the line with stems up) and

- head sound (notes above the line with stem down)

Articulation (*Sikimsae*)

-  Upward- gliding – glissando upwards which includes accelerando and repeated dips in pitch.
-  Downward-gliding – glissando downwards which includes accelerando and repeated undulations of pitch.
-  Upward-gliding returning to the first note at the end – glissando upwards which includes accelerando and repeated dips in pitch.
-  Pitch bend upwards – slightly raising the pitch at the end of the note.
-  Forceful, grace note before the beat, a powerful downward attack.
-  End of phrase
-  Short rest
-  Abbreviation for the short melodic pattern 仲(중 *a^b*) 南(남 *c*) 음(*b^b*) 남.*c* in one beat.

Hand-signs (*sondongjak*)

-  Right hand
-  Left hand
-  Both hands together
-  Right hand point
-  Left hand point


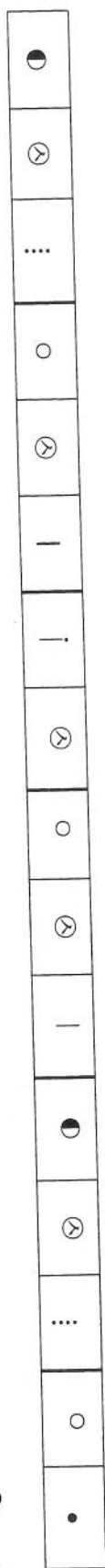
$$\underline{3+3+2}$$


Diagram illustrating the anatomical locations of the chest and head.

ᄃᆞᆫ	ᄃᆞᆫ
Pödü	ül ün

$\frac{0}{\pi}$ il si

A

여
九十一

3+3+2

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest
head

삼춘에
짜내니

ab f
c Bb
仲 太 備 休

비사
ip sa

ㅁ 추
am ch'u

ㄴ 여
un ð

이
yi

자
Cha

나
na

이
yi

느
nũ

니
ni

黄 eb
依 F

나의
시름

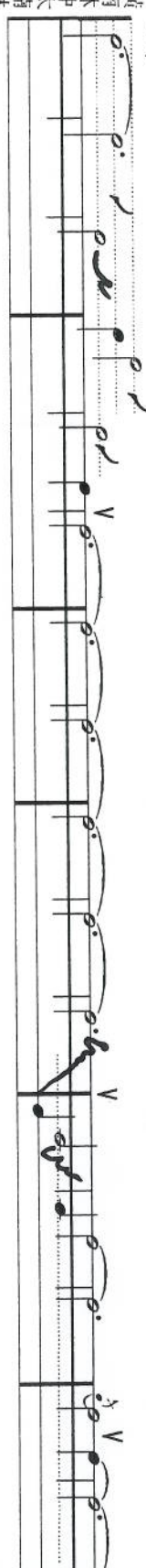
ab f
c Bb
仲 太 備 休



黄 eb
依 F

누구서

elb c'
bb ab
f c Bb
燕 雨 林 仲 太 備 休



黄 eb

누

구

우

우

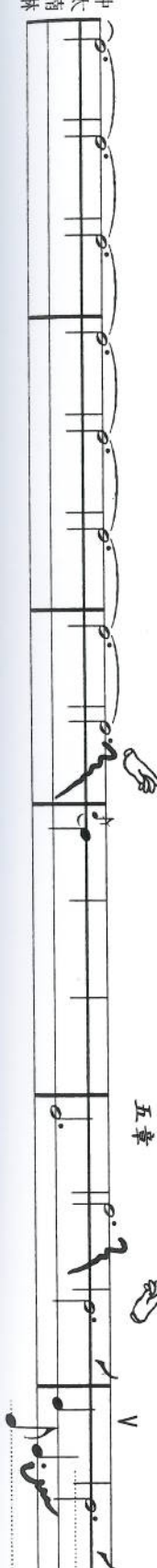
서

여

五章

녹음

ab f
c Bb
仲 太 備 休



黄 eb
依 F

3+3+2

p.

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest
head

방조를
승화시

ab f
c Bb
仲 太 備 休

um pang
방

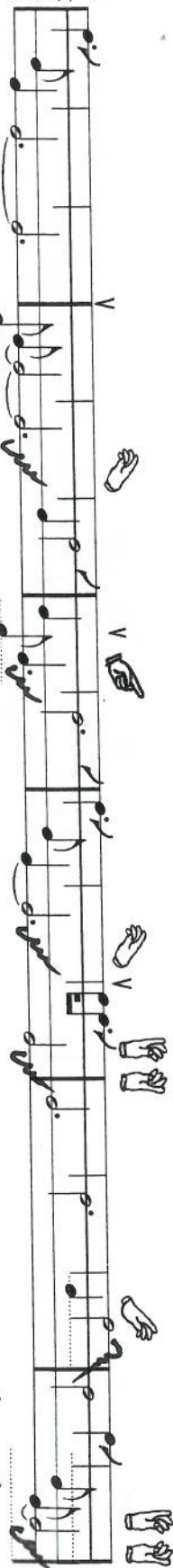
ch'o
초

rü
르

üi
으

üi üi sũ
으 큰 스

hwa si
화 시



黃 eb
休 F

라 히든

ab f
c Bb
仲 太 備 休

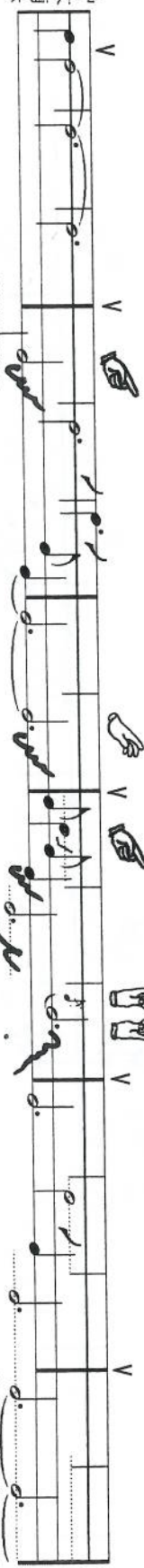
yi
이

ra
라

a
아

hō
히

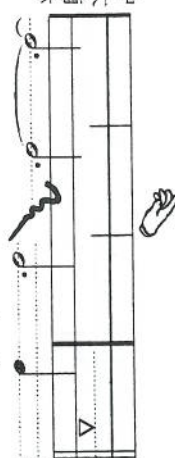
dü
드



黃 eb
仲 Ab
休 F

고

ab f
c Bb
仲 太 備 休



黃 eb
仲 Ab
休 F

고
ün go.

chest

head

e' b
c' bb
濱南林

oh	호
do	도

伏 F

黃 eb
伏 F

伙F

٢٠

chest
head

사 ㅁ 처
 Sa am ch'ö
 V
 큰 리
 li
 V
 르
 rü
 으
 ü
 V
 큰 녀 |
 nü yi
 여
 ö
 이
 yi
 △

仲 太 備 休
 ab f c Bb
 黃 仲
 eb Ab

The musical score is written on a single staff with a key signature of one flat (Bb) and a common time signature (C). The melody is composed of eighth and sixteenth notes, with some rests. Fingerings are indicated by numbers 1-5 and 'V' for breath. The lyrics are in Korean: '사 ㅁ 처, 큰 리, 르, 으, 큰 녀 |, 여, 이'. The score is divided into two systems by a double bar line. The first system contains the first six measures, and the second system contains the last two measures. The key signature changes to two flats (Ab) in the second system.

우리님

四章

yi 이

거 ko

나

on

oh

다

yi 이

나

yi 이

우 U

러 ri

이 I

yi 이

mi

yi 이

黃 eb

萬端

ab 仲
f 太
c 倫
Bb 休

五章

ma an da a

黃 伏

eb F

3+3+2

p

●	⊗	⋮	○	⊗		·	⊗	○	⊗		●	⊗	⋮	○	·
---	---	---	---	---	--	---	---	---	---	--	---	---	---	---	---

chest
head

情根를
네다

ab 仲 太 俯 休
f c Bb

ㄴ 저 ün chō
o 호
il 르
yü 으
yül 으
nǒ 너
yì |
da 다

ab eb 黃 仰
f ab 休 依

알가 하노

ab 仲 太 俯 休
f c Bb

V
아 A
큰 al Ka
아 a
하 hǒ
노 no

ab eb 黃 仰
f ab 休 依

라

ab 仲 太 俯 休
f c Bb

라. ra.

ab 仲 太 俯 休
f Ab 依 F

P'yŏngio P'yŏnggŏ 平 調 平 擧 '일소백미 IISO paengmi'

한정간 = 약 2.2초 (♩. = 35) chest

3+3+2

●	⊗	⋮	○	⊗		!	⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	---	---	---	---	--	---	---	---	---	---

head

初章

一笑百媚 仲太備 依 F

이 Yi 큰 소 il so 바 Pa | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

생이 仲太備 依 F

이 Yi 큰 소 il so 바 Pa | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

太眞이 仲太備 依 F

이 Yi 큰 소 il so 바 Pa | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

라 明皇도 仲太備 依 F

이 Yi 큰 소 il so 바 Pa | 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

명 화 Myŏng hwa ang do

3+3+2

p.

●	⊗	:	○	⊗		!	⊗	○	⊗		●	⊗	:	○	•
---	---	---	---	---	--	---	---	---	---	--	---	---	---	---	---

chest
head

이리므로
萬里行獨

ab 仲
f 太
c 備
Bb 休

이 러 므 로 오
yi rǒ mǔ rǒ o

마 르 리 하 잉 초
Ma al ri ha ing cho

黃 eb
依 F

하였느니

ab 仲
f 太
c 備
Bb 休

오 o

하 hǎ

여 yǒ

나 nǎ

黃 eb
依 F

지금에

eb 演
c 南
b 林
ab 仲
f 太
c 備
Bb 休

四章

으 으

여 yǒ

나 nǎ

黃 eb
依 F

지
Chi

그
gǔi

으
ǔi

으 으
ǔi m ǒ

이
yi

馬鬼

ab 仲
f 太
c 備
Bb 休

五章

마 오
Ma o

이
yi

黃 eb
依 F

3+3+2

f

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest
head

芳草를
못내설

ab 仲
f 太
c 備
Bb 侖

바 Pang
○ 초 ang ch'o

르 rŭ

으 ŭl

으 ŭi

르 모 ŭl mo

나 ot

나 na

이 yi

소 sŏ

黃 eb
依 F

위
하노

ab 仲
f 太
c 備
Bb 侖

어 ǒ

르 위 ǒl hwi

어 ǒ

하 hǒ

노 no

라

ab 仲
f 太
c 備
Bb 侖



仲 Ab
依 F

r a

P'yŏngjo Tugŏ 平調 頭 擧 '일가이 Ilgaki'

한정간 = 약 1.4초 (♩. = 45)

3+3+2

●	⊗	⋮	○	⊗	!		⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	---	--	---	---	---	--	---	---	---	---	---

chest
head

初章
c' 南 林 仲 太 備 休
bb 南 林 仲 太 備 休
f 南 林 仲 太 備 休
c 南 林 仲 太 備 休
Bb 南 林 仲 太 備 休

일 가 이 일 가 이
ga ak i

hi 이 사 모 추 라
yi sa am ch'u ra

황 eb
依 F

하너
ab 仲 太 備 休
f 仲 太 備 休
c 仲 太 備 休
Bb 仲 太 備 休

호 호 허 허 니 니
hō hō hō hō ni ni

황 eb
依 F

열흘이면 몇삼귀
ab 仲 太 備 休
f 仲 太 備 休
c 仲 太 備 休
Bb 仲 太 備 休

여 르 큰 이 며
yō rŭ ŭl yi myŏ hō ō

Myŏ ㅁ 며 ㅈ 사 모 추 호
ŏn Myŏ ōt sa am ch'u hō

황 eb
依 F

오 제마음
ab 仲 太 備 休
f 仲 太 備 休
c 仲 太 備 休
Bb 仲 太 備 休

오 호
ŏ hō

Che ma 으 ㅁ
Che ma ŭ ūm

황 eb
依 F

3+3+2

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

p.

즐겁거니
남의시름

ab 仲 太 備 侏
f c Bb

즐겁거니
남의시름

즈 르 거
Zü rl ko

부 거
p kü

나
ni

흥
hi

나
Na

모으 - 시
am ü - si h rü

黃 eb
依 F

생각하랴

ab 仲 太 備 侏
f c Bb

생각하랴

르 러
rü

口 um 세
sa

흥 오 가
hong ka

가 허
ka hō

라
rya

黃 eb
依 F

千里에

eb 演 南 林 仲 太 備 侏
c bb ab f c Bb

千里에

척
Chō

르 리
hl li

이
yi

이
yi

어
ö

이
yi

黃 eb
依 F

님이

ab 仲 太 備 侏
f c Bb

님이

五章

나
ni

모으
im yi

黃 eb
依 F

3+3+2

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest
head

별하고
잠 못일

ab 仲 f 太 c 備 Bb 林

Pyö 베타 ön hö 고 오 Cha 모 니

위
하노

ab 仲 f 太 c 備 Bb 林

il hwi 어 ö 허 hö 노

黃 eb 依 F

라

ab 仲 f 太 c 備 Bb 林

라 rya. 仲 Ab 依 F

$$\underline{3+3+2}$$
[illegible]

chest
head

[illegible]

키 말고
ab f c Bb
仲 太 備 休

키
chi

V

마
ma

르 고
al go

△

황 F
依

二章

당신이
세오되

ab f c Bb
仲 太 侑 侑

다 Da
○ 시 ang si
ㄴ 이 in yi

저 Chō yi
○ 오 do yi
도 yi

三章

黃 eb
依 F

여 ab 仲
 남 f 太
 이 c 脩
 나 Bb 休
 아 yō
 나 nam
 이 yi
 나 na
 아 am
 F 依
 eb 黃

3+3+2

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest
head

의 일을
못일과져

ab f 仲 太 備 休
c c Bb

으 | 이 르
Yü ü yi ryü

큰 모
ul Mo

入 일 과
ot il kwa

져
kö

ab eb 仲 太 備 休
f c F

허라마는

ab f 仲 太 備 休
c c Bb

라
rya

누
nü

uhn

ab eb 仲 太 備 休
f c F

界面調

남하여

四章 한장간 약2초(♩. = 30) h

ab eb 漢 南 林 仲 黃 備 休
c bb ab c Bb

나
Na

口 하
am ha

아
A

여
yö

여
ö

ab eb 漢 南 林 仲 黃 備 休
c c Bb

傳한

ab eb 仲 太 備 休
c c Bb

적
Chö

hn hö

어
yü

hn

ab eb 仲 太 備 休
c c Bb

3+3+2

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest head

편지니 일동말

bb 仲 林
ab 仲
eb 黄
c 侑
Bb 侑

퍼 ㄴ 지 니 이 이 ㄴ 도 마

P/yö önn ji ni yi yi il do ong ma

太 f
依 F

동하여 라

ab 仲
eb 黄
c 侑
Bb 侑

아 ㄴ 도 오 ㅎ 여

A al dong o ong hō hyō

太 f
依 F

라

ab 仲
eb 黄
c 侑
Bb 侑

△

r

仲 Ab

Kyemyŏnjo Isudaeŏp 界面調 貳數大葉 '연악이 ŏnyagi'

한장간 = 약 3초 (♩. = 20)

3+3+2

●	⊗	⋮	○	⊗		⋮	⊗	○	⊗		●	⊗	⋮	○	●
---	---	---	---	---	--	---	---	---	---	--	---	---	---	---	---

chest
head

初章 仲黃脩休 ab eb c Bb
言約이 뜻어
안야 ㄱ 이 이
ŏn ya ak yi yi
이
니
저 chŏ

林 eb F
太 F
仲 Ab

가니 仲黃脩休 ab eb c Bb
어 yŏ
가 Ka
니 ni
이 yi
이 yi

太 F
仲 Ab

庭梅花도 다지거 仲黃脩休 ab eb c Bb
적 오 마 이 화 도
jŏ ŏng' ma yi hwa do
다 ta
지 ji
거 kŏ

林 eb F
太 F
仲 Ab

다 아침에 仲黃脩休 ab eb c Bb
어 yŏ
다 ta
아 치 A chi
이 im
이 yi

太 F
仲 Ab

3+3+2

p

●	⊗	⋮	○	⊗		i	⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	---	---	---	---	--	---	---	---	---	---

chest
head

우든
가치
有信타

ab eb c Bb
仲 蕙 侏

우든 U dü 가 Ka 치 chi 이 yi 유 yu 시 si 인 in 타 ta

혀라
마는

ab eb c Bb
仲 蕙 侏

혀 hyö 라 rya 마 ma 누 nü 인 ün

그러나

eb c' bb ab eb c Bb
黃 南 林 仲 蕙 侏

그러 rö 나 na

鏡中

bb ab eb c Bb
林 仲 蕙 侏

거 Kyô 오 ong 주 jung

3+3+2

p

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest
head

아미(娥眉)
를 다스
려 볼

아미(娥眉)를 다스려 볼

아 A 미 르

다 스

려 모

林 bb

仲 Ab

가
하노

가 하노

오 큰 가

아

하

노

仲 Ab

라

라

ab 仲
eb 蕤
C 仲
Bb 侏

oh.

仲 Ab

Kyemyŏnjo Chungŏ 界面調 中學 '산촌에 Sanch'one'

한정간 = 약 1.4초 (♩ = 25)

3+3+2

f

●	⊗	⋮	○	⊗		i	⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	---	---	---	---	--	---	---	---	---	---

chest
head

山村에
밤이

ab eb c Bb
仲 黃 備 林

初章

산촌에
San ch'o

에 이 이
on ö ö

바 이
ba am yi

황남
林仲
太 f
eb c Ab

드니

ab eb c Bb
仲 黃 備 林

드 니 이 이
deu ni yi yi

林仲
Ab

면테 개
지저

bb ab eb c Bb
林 仲 黃 備 林

二章

면테개
mye te gae

지저
ji jeo

오
oh

林仲
黃 林
eb Ab

온다
柴扉를

ab eb c Bb
仲 黃 備 林

온다
on da

시비르
si bi re

林仲
mi

3+3+2

p

●	⊗	⋮	○	⊗		·	⊗	○	⊗		●	⊗	⋮	○	·
---	---	---	---	---	--	---	---	---	---	--	---	---	---	---	---

chest
head

열고보니
하늘이차고

ab eb c Bb
仲 黄 侑 侏

여 르 고 보 너 니 이 이 하 나 알 이 차 고

Yö öl go Po ni yi yi Ha na al yi ch'a go

林 bb
太 f
仲 Ab

달이로다

ab eb c Bb
仲 黄 侑 侏

오 다 큰 이 로 다

oh da al yi Ro da

林 bb
太 f
仲 Ab

저
게야

e' b c' bb ab eb c Bb
演 南 林 仲 黄 侑 侏

저 가 가 | 가 야 야

Jö ga ga yi ya ya a

林 bb

空山

b' b ab eb c Bb
林 仲 黄 侑 侏

고 오 사 아

ko ong sa a

太 f
仲 Ab

3+3+2

●	⊗	⋮	○	⊗		!	⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	---	---	---	---	--	---	---	---	---	---

chest
head

잠든 달을
지쳐 무삼

bb
ab
eb
c
Bb

자 Cha am dü
다 ün da
으 으
으 으
지 Ji
저 jö
무 mu

林太 f
仲 Ab

하리

ab
eb
c
Bb

우 u
사 sa
아 a
하 am hō
리 ri

仲 Ab

오

ab
eb
c
Bb

오 oh.

Kyemyŏn P'yŏnggŏ 界面調 平舉 '초강 Ch'ogang'

한정간 = 약 1.4초 (♩ = 35)

3+3+2

f

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	●
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

楚江
어부

bb 林 仲
ab 仲
eb 黃 備
c 侑
Bb 侑

初章

초 Ch'o ga ang a ang ō pu 부

林 bb
仲 ab
黃 eb
侑 c
侑 Bb

돌아

ab 仲
eb 黃
c 侑
Bb 侑

드 라 아 a 아 a

林 bb
仲 ab
黃 eb
侑 c
侑 Bb

고기 낚아
살지

ab 仲
eb 黃
c 侑
Bb 侑

二章

고 기 나 가 아 a 사 Sa 큰 크 지 마 ma

林 bb
仲 ab
黃 eb
侑 c
侑 Bb

마라
屈三間

ab 仲
eb 黃
c 侑
Bb 侑

아 라 a 라 Ku 큰 크 사 마 녀

林 bb
仲 ab
黃 eb
侑 c
侑 Bb

3+3+2

f

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

흥성
두성

忠魂이
魚腹裏

ab eb
c Bb
仲 黃 脩 侑

추 Chnu ong ho 호 in 이 in yi 이 ö 보 ㄱ 리 어 l bok ri ö yi

林 bb
仲 Ab

들었느니

ab eb
c Bb
仲 黃 脩 侑

이 yi 드 tũ 큰 이 ö 뉘 nũ 니

林 bb
仲 Ab

아무리

eb c
bb ab
c Bb
漢 南 林 仲 黃 脩 侑

아 A 무 mu 우 u 리 ri 이 yi

林 bb
仲 Ab

鼎鑊에

bb ab
c Bb
林 仲 黃 脩 侑

五章 ㄱ 어 il 〇 화 ㄱ 어 il öng hwak ö il

林 bb
仲 Ab

3+3+2

p.

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest
head

삼은들
이은줄

삼은들 이은줄

sa sa al mǔ ün dü ü il ik ü ün chu

仲 黃 仲 侏 林 b1b

Ab

이
있으

이 있으

u ul yi yi yi it ün

仲 黃 仲 侏

Ab

라

라

rya.

仲 黃 仲 侏

Ab

Kyemyŏnjo Tugŏ 界面調 頭 擧 '임술지 Imsulji'

한정간 = 약 1.4초 (♩ = 45)

3+3+2

p.

●	⊗	:	○	⊗	i		⊗	○	⊗		●	⊗	:	○	.
---	---	---	---	---	---	--	---	---	---	--	---	---	---	---	---

chest
head

初章

林仲黃 脩休 bb ab eb c Bb

임술지 주
칠월

이 im su ㄹ 지
Yi ul ji

이 Yi

주 Ch'u ㄹ
ch'il ㄹ 위
il wŏl

林仲黃 脩休 bb ab eb c Bb

二章

林仲黃 脩休 ab eb c Bb

既望 에

마 ㅁ 어 이 이
ma ang ŏ yi yi

이 Yi

三章

林仲黃 脩休 bb ab eb c Bb

배를 타고
金陸에

바 Pa ㄹ
yi rŭ ㄹ 타
go ㄹ

금 ㄴ
Kŭm nŭ ㅁ 어 나
ong ŏ yi na

林仲黃 脩休 bb ab eb c Bb

四章

林仲黃 脩休 ab eb c Bb

나더 손조

아 a ㄹ
ryo ㄹ

소 So ㄴ 조
on jo

林仲黃 脩休 bb ab eb c Bb

3+3+2
p.

●	⊗	⋮	○	⊗	i		⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	---	--	---	---	---	--	---	---	---	---	---

chest
head

고기남아
고기주교

ab eb
c Bb
仲黃
備侸

고 gi 나 가 아 고 기 주
Ko gi na ak ka a Ko gi ju

林 bb
仲 Ab

술을사니

ab eb
c Bb
仲黃
備侸

고 go (四章) 주시 (三) 르 rü 르 ㄹsa 나
F

林 bb
仲 Ab
依 F

지금에

eb db
c Bb
仲黃
備侸

지 Ji 그 kü 으 ㅁ 어 이
yi

林 bb

蘇東坡

bb ab
c Bb
仲黃
備侸

소 do 오 ㅍ
So do ong p'a

yi

林 bb

Kyemyŏnjo P'yŏngnong · 界 面 調 平 弄 '북두 Pukdu'

한정간 = 약 1.1초 (♩ = 50)

3+3+2

♩

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest
haed

初章

北斗

북두 Puk du

七星하늘들셋
넋다섯여섯

bb 林 仲
ab 黃 仲
eb 黃 仲
c 仲
Bb 仲

치 큰 서 오 하 나
ch'i il sŏ ōng ha na

들 서 | 너
dul sŏ yi nŏ

이 다 서
yi ta sŏ

入 여
öt yŏ

서 入
sŏ öt

일곱분께

ab 仲
eb 黃 仲
c 仲
Bb 仲

일 고

ilgo

분

ob pun

거

un kŏ

|

yi

민망한발걸
所志한장

eb 漢 南 林 仲
c' 仲
b 仲
ab 仲
eb 仲
c 仲
Bb 仲

미 ㅓ 망
mi in ma ang hŏ

ㅓ 바
ŏn pa

ㅓ 과
al kwa

ㅓ 소
al so

지
ji

하 ㅓ 자 오
ha an jang

3+3+2

f

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest
head

아뢰나이다
그리든
bb 林 仲
ab 仲
eb 黄
c 俯
Bb 侑

아 뢰 나 이 다
A ryoi na yi da
그 리 드
kū ri dū
un

三章
林 bb
太 f
仲 Ab

님을 만나
情옛말삼
bb 林 仲
ab 仲
eb 黄
c 俯
Bb 侑

이 만나
yi im ũ ũl ma na
경 에
Chō e
at ma al
사
口

林 bb
太 f

채 못하여
날이거
bb 林 仲
ab 仲
eb 黄
c 俯
Bb 侑

차 모 허 여
cha yi mo ot hū yo
날 이
nal yi
수
sui

林 bb
太 f

세니
글로만망
bb 林 仲
ab 仲
eb 黄
c 俯
Bb 侑

사 니 그 르 로 미
sa yi ni kū ſ l ro mi
in ma ang

依 F

3+3+2

p.

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest
head

밤중만
仲 黃 仲 休
c eb Bb
b' 南 林
c' 仲 休
e' b

바 주
Pa am chu

五章
우 오 파 아
ung ma a

林 b' b

삼태정
仲 黃 仲 休
c eb Bb
ab eb

바 주
Pa am chu

五章
사 오 타 아
Sa am ta yi sô ōng

林 b' b

差使동아
仲 黃 仲 休
c eb Bb
ab eb
셋별

차 사
Ch'a sa no a

노 아
no a

사 타
Sa ta yi at byō ōl

林 b' b

없이하소
仲 黃 仲 休
c eb Bb
ab eb

여 시
ö si

하 소
ha so

3+3+2

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest
head

서

ab 仲
eb 黃
c 備
Bb 休

서
Sō

仲 Ab

P'yŏngjo Urak 平調 羽樂 '바람은 Paramün'

한정간 = 약 1.1초 (♩ = 55)

3+3+2

●	⊗		○	⊗		↑	⊗	○	⊗		●	⊗		○	
---	---	--	---	---	--	---	---	---	---	--	---	---	--	---	--

chest
head

初章

바람은
地動

ab f
c Bb
仲太備

黃 eb
依 F

바
Pa

라
ram

아
a

ㅁ 으
am ũi

ㄴ 지 도
ŭn ji dong

ㅇ 치
ong ch'i

치듯
불고

ab f
c Bb
仲太備

黃 eb
依 F

드 댄
二章

入 부
ot pu

우
u

ㄹ 고
ul go

곳인 비는
붓드시

eb c
bb ab
潢南林仲太備

구 지
Ku ji

ㄴ 비
in bi

ㄴ
nũ

ㄴ 부 드
ŭn pu dŭ

시
si

은다
눈情에

ab f
c Bb
仲太備

黃 eb
依 F

오
oh

ㄴ 다
on da

눈 지
nũn jŏ

ㅇ 어
ŏng ǒ

三章

3+3+2

f

●	⊗		○	⊗		↑	⊗	○	⊗		●	⊗		○	
---	---	--	---	---	--	---	---	---	---	--	---	---	--	---	--

chest
head

거론님을
오늘밤

ab f c Bb
仲 太 備

黃 eb

거 루 니
Kō ru un ni

ㅁ 으
yim yu

ㄹ 으 나
ul o na

ㄹ 바
al ba

ㅁ
am

서로 만나자
하고 劍적

ab f c Bb
仲 太 備

林 bb
黃 eb

서 로 만나
sō ro man na

자

혀

고

파

ㄹ 처
an chō

쳐서 맹세
받았더니
이 風雨

c bb ab f c Bb
南 林 仲 太 備

黃 eb

척 서
chō sō

맹 서

바

다

ㅅ 더 니

이 푸

으 우

中에
제이이오리

ab f c Bb
仲 太 備

黃 eb
依 F

주 으 어 |
chu ung ō yi

제

어 이

으

리

3+3+2

●	⊗		○	⊗		↑	⊗	○	⊗		●	⊗		○	
---	---	--	---	---	--	---	---	---	---	--	---	---	--	---	--

chest
head

진실로

eb 仲太備 黃南林仲太備
c' bb f c Bb

지 ㄴ 시
chi in si

이 ㄴ 로
yi il ro

五章

黃 eb 依 F

오기곳

ab 仲太備 黃南林仲太備
f c Bb

오 oh

오기
ohki

고 go

黃 eb 依 F

오랑이면
總分

ab 仲太備 黃南林仲太備
f c Bb

오 oh

랑 ㄴ 이
rya ang yi

며 myô

이 ㄴ 여
ön yô

부 ㄴ pu

우 u

ㄴ un

黃 eb 依 F

인가하노

ab 仲太備 黃南林仲太備
f c Bb

이 yi

ㄴ 가
in ka

아 a

하 hō

노 no

黃 eb 依 F

$\frac{3+3+2}{}$

●	⊗		○	⊗		↑	⊗	○	⊗		●	⊗		○	
---	---	--	---	---	--	---	---	---	---	--	---	---	--	---	--

chest head

라

ab 仲
f 太
c 倚
Bb 律

仲 Ab
律 F

(P'yŏngjo + Kyemyŏnjo) Hwan'gyerak 半羽半界 調 還界樂 '앞내나 Apnaena'

한정간 = 약 1.1초 (♩ = 55)

3+3+2

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest head

初章

앞내나 앞내나
f ab 仲太
c 俯
Bb 休

아 포 나 | 이 | 나
A ap na yi yi na tu i na yi na

黃 eb
依 F

中에

아 주 우
f ab 仲太
c 俯
Bb 休

아 ah ju u

黃 eb
依 F

二章

소먹이는
eb 黃
c 南
bb 林
ab 仲
c 太
Bb 休

소 며 ㄱ 이
so mŏ ok yi

黃 eb
依 F

들아
앞내 옛

ab 仲太
f 俯
c 休
Bb 休

드 큰 아
du ūl ah

三章

黃 eb
依 F

3+3+2

●	⊗	⋮	○	⊗		↑	⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	---	---	---	---	--	---	---	---	---	---

chest
head

고기와 빛내
옛 고기를
다 물속

ab 仲 f 太 Bb 備
고기 와 두 나 어 고기 르 큰 다 모 큰 소
Kogi wya tu il na yi ö kogi üi öi da mol sok

잡아내다라
끼에 넣어

c'b 南 bb 林 ab 仲 f 太 Bb 備
자 바 네 다 라 기 어 너 어
ja ba ne da rak ki o yi nō o

주어드란테
타고가는

ab 仲 eb 黃 c 備 Bb 備
주어 드 라 안 네 타고 가는
ju ö dü ra an ne ta go ka nün

소등에 걸쳐
다가주렴

ab 仲 eb 黃 c 備 Bb 備
소 드 오 어 거 큰 쳐 다 가 주 려
so dü ong ö yi kö ö l chö da ka ju ryö üm

3+3+2



●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest
head

四章

우리도
ab 仲
e b 黃
c 備
Bb 侏

우 U
리 ri

이 do
yi do

黃 eb
林 bb
太 f
仲 A

바빠가는

ab 仲
e b 黃
c 備
Bb 侏

오 oh

파 at bi
가 nu ün

黃 eb
仲 ab

길이오매
傳 韓 洞

ab 仲
e b 黃
c 備
Bb 侏

기 ri
kil yi

오 oh

마 ma

yi

이 yi

저 chǒ

하 ün

하 hǒ

ul

도 do

黃 eb
仲 A

말동하어

ab 仲
e b 黃
c 備
Bb 侏

마 ma

리 ri

도 do

오 oh

ong

하 hǒ

여 yǒ

黃 eb
仲 ab

$\frac{3+3+2}{f.}$

●	⊗	⋮	○	⊗		·	⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	---	---	---	---	--	---	---	---	---	---

chest head

라

ab 仲
eb 黄
c 倘
Bb 侗

ra.

仲Ab

Kyemönjo kyerak · 界面調 界樂 ‘청산도 Ch'öngsando’

한정간 = 약 1조 (♩. = 55)

3+3+2

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest
head

初章
靑山도
절로
林仲太備
bb ab e c Bb

저
Chö

○ 사
öng sa

아
a

도
an do

저
jöi

로
ro

林 bb

절로
林仲太備
bb ab e c Bb

저
jö

어
ö

로
ro

林 bb

二章
錄水라도
절로
林仲太備
bb ab e c Bb

녹
Nok

수
su

라
ra

오
oh

오
oh

저
chö

로
öi ro

오
oh

林 bb

三章
靑山도
절로
林仲太備
bb ab e c Bb

저
chö

로
öi ro

산
san

저
jöi

로
ro

3+3+2

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

f

chest
head

철로 水철로
철로 山水間에

ab 仲
 eb 蕙
 c 仲
 Bb 侂

지 큰 로 수 지 큰 로 지 큰 로
 Chō öl ro su jöl ro jöl ro

산 수 간 어
 san su kan ö

ab 太
 eb 依
 c 仲
 Bb 侂

나도
철로철로

ab 仲
 eb 蕙
 c 仲
 Bb 侂

나 도 지 큰 로 지
 나 do jöl ro jöl

林 蕙 仲 侂
 bb 仲
 ab 蕙
 eb 仲
 c 侂
 Bb 侂

우 리 이 도
 U ri yi do

ab 太
 eb 依
 c 仲
 Bb 侂

우리도

철로철로

ab 仲
 eb 蕙
 c 仲
 Bb 侂

오
 oh

철 큰 로 지 큰 로
 chöl ro jöl ro

ab 太
 eb 依
 c 仲
 Bb 侂

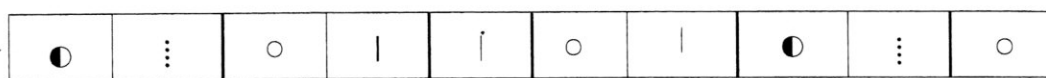
五章

‘모란은 Moranŭn’

Kyemyŏnjo P’yŏnsudaeyŏp 界面調 編數大葉

한정간 = 약 0.8초 (♩. = 75)

2+2+1



chest
head

初章

모란은 화중왕

Mo ran ŭi ũn hwajung wya

林 bb

이요

ang yi yo

林 bb

二章

향일화는 충신이

Hyang il hwa nŭ ũn ch’ung sin yi

林 bb

三章

로다 연화는

ro da Yŏn hwa nŭn

林 bb
太 f

군자요 행화소

Ku un ja yo Haeng hwa so

林 bb

인이라 국화는

yi in yi ra kug hwa nŭn

林 bb

2+2+1

chest head

은일사
요
매화한

은 이 큰 사 요 매 화 한

űn yi il sa yo mae hwa han

사로다
박꽃

사 로 다 박 꼬 츄

sa ro da Paktot chű

노인이요
석죽

노 인 이 요 서 ㄱ 주 ㄱ

no in yi yo sők ju uk

화는
소년이라
규화무

화 느 ㄴ 소 녀 ㄴ 이 라 규 화 무

hwa nűn so nyŏn yira kyu hwa mu

당이요
해당

다 ㅅ 이 요 하 ㅣ 다 ㅅ

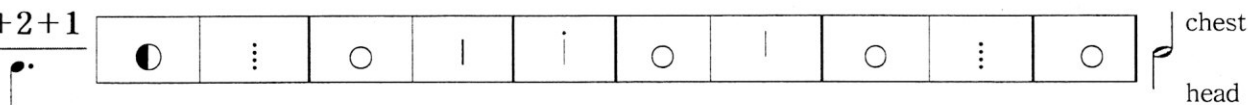
da ang yi yo ha yi dang

화는
창녀
이로다

화 느 ㄴ 창 녀 이 로 다

hwa nűn ch'ang nyŏ yi ro da.

2+2+1



四章

이 증에

bb 林
ab 仲
eb 黃
C 脩
Bb 侏

이 주 우

Yi ju u

林 bb

五章

어

ab 仲
eb 黃
C 脩
Bb 侏

o 어 이 화 시

ung ö yi hwa si

林 bb
太 f

客이요
紅桃

ab 仲
eb 黃
C 脩
Bb 侏

가 이 요 흥 도

ka ak yi yo hong do

碧桃
三色桃
風流朗

éb 濱
c 南
bb 林
ab 仲
eb 黃
C 脩
Bb 侏

벼 도 삼 새 도 느 풍 류 랑

Pyök do samsae aek do nũ ũn p'yung ryu rang

林 bb

인가
허노

ab 仲
eb 黃
C 脩
Bb 侏

이 인 가 아 허 노

yi in ga ah hō no

林 bb
太 f

라

ab 仲
eb 黃
C 脩
Bb 侏

라

ra.

仲 ab

Kyemŏnjo 界面調 太平歌 '태평가' T'aep 'yongga'

한정간 = 약 1.3초 (♩ = 45)

3+3+2
P.

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	●
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

chest
head

태평 初章

ab 仲
eb 黃
c 侑
Bb 侑

타 Ta | 피 pyŏ

漢南 林
c' b b

성대

ab 仲
eb 黃
c 侑
Bb 侑

○ 서 öng sŏ | ○ 다 da yi | 이 yi

仲 太
f Ab

저려도 聖代

bb 仲
ab 黃
eb 侑
c 侑
Bb 侑

二章

○ 서 öng sŏ | ○ 다 da yi | 이 yi

저 jŏ | 라 rya | 도 do | 오 oh | 서 sŏ | ○ 다 da yi | 로 ro

仲 太
f Ab

로다 堯之

ab 仲
eb 黃
c 侑
Bb 侑

三章

오 oh | 다 da | 요 yo | 지 ji | 이 yi

仲 太
f Ab

3+3+2

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

흥정 두정

명이요
?之

bb ab 林仲
eb eb 黃仲
c c 備備
Bb Bb

이 근 위 큰 이 요 오 수 지
yi il wŏ ōl yi yo oh su un ji

乾坤
이로다

ab eb 仲黃
c c 仲仲
Bb Bb

이yi 거 gŏ ㄴ ōn 고 ko 이 yi 로 ro 다 da. 仲 Ab 依 f

우리도

eb 潢南
c c 林仲
bb bb 黃仲
c c 備備
Bb Bb

우 리 리 이 도 오
u ri ri yi do oh

太平

bb ab 林仲
eb eb 黃仲
c c 備備
Bb Bb

타 ta 이 yi do 오 oh ㅍ pyŏ ㅎ hŏng

3+3+2
p.
흥성 두성

●	⊗	⋮	○	⊗			⊗	○	⊗		●	⊗	⋮	○	•
---	---	---	---	---	--	--	---	---	---	--	---	---	---	---	---

聖代니
늘고

林 仲 黃 俯
bb ab eb c Bb

서
sō

오 다 |
ōng da yi

니
ni

이
yi

노
no

큰 고 노
ol ko no

林 太 仲
bb f Ab

늘려하노

仲 黃 仲
ab eb c Bb

오
oh

큰 려
ryō

이
ō

하
ho

노
no

仲 太 仲
Ab f

라

仲 黃 仲
ab eb c Bb

라
ra.

仲 Ab